

BEST OF WATERCOLOR

# PAINTING TEXTURE

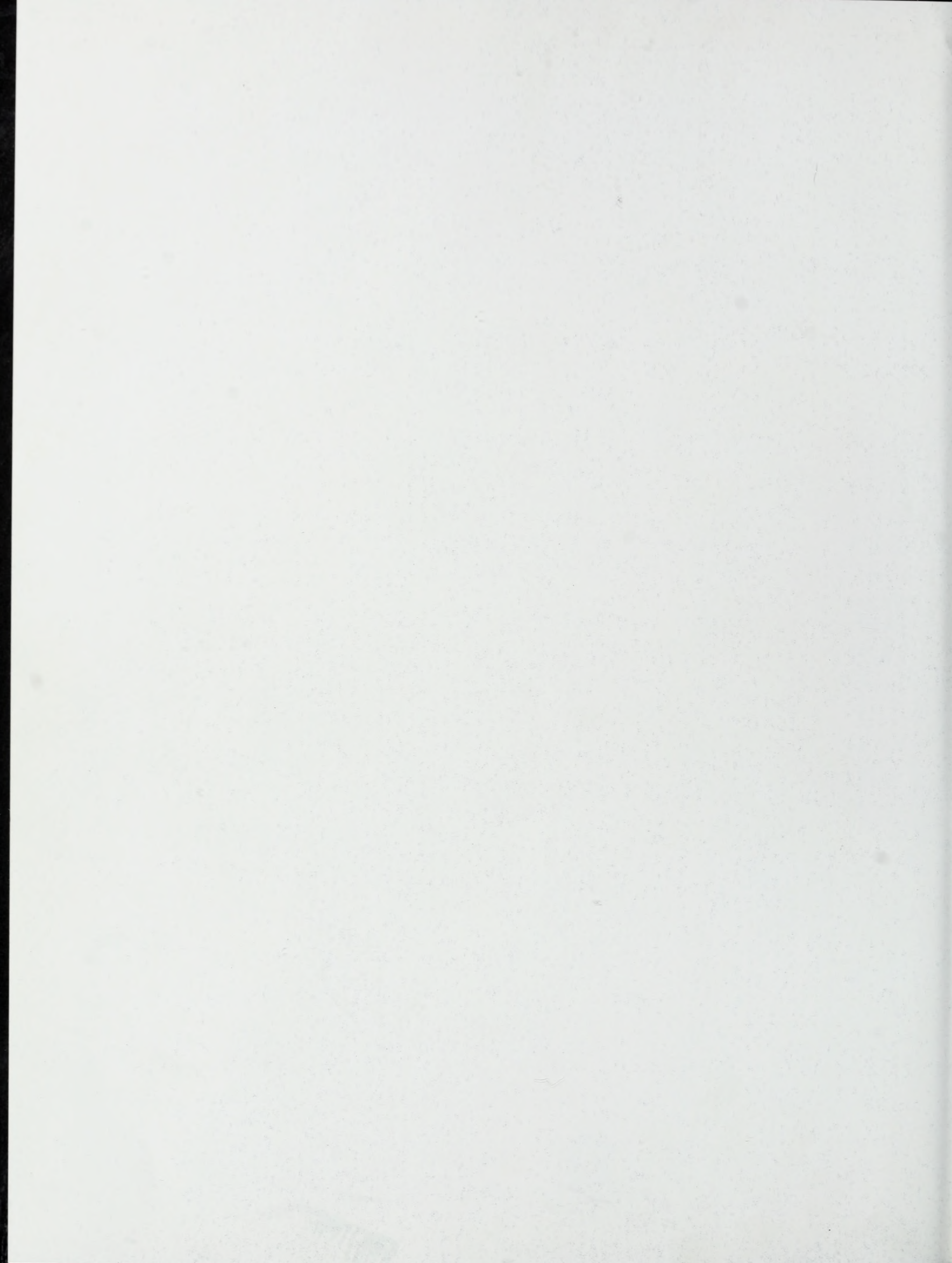


selected by betty lou schlemm/edited by sara m. doherty



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BEST OF WATERCOLOR

# PAINTING TEXTURE



**Velvet Depths**—*Diane J. O'Brien*

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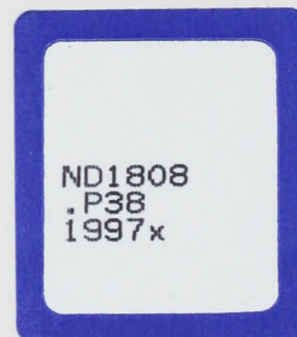
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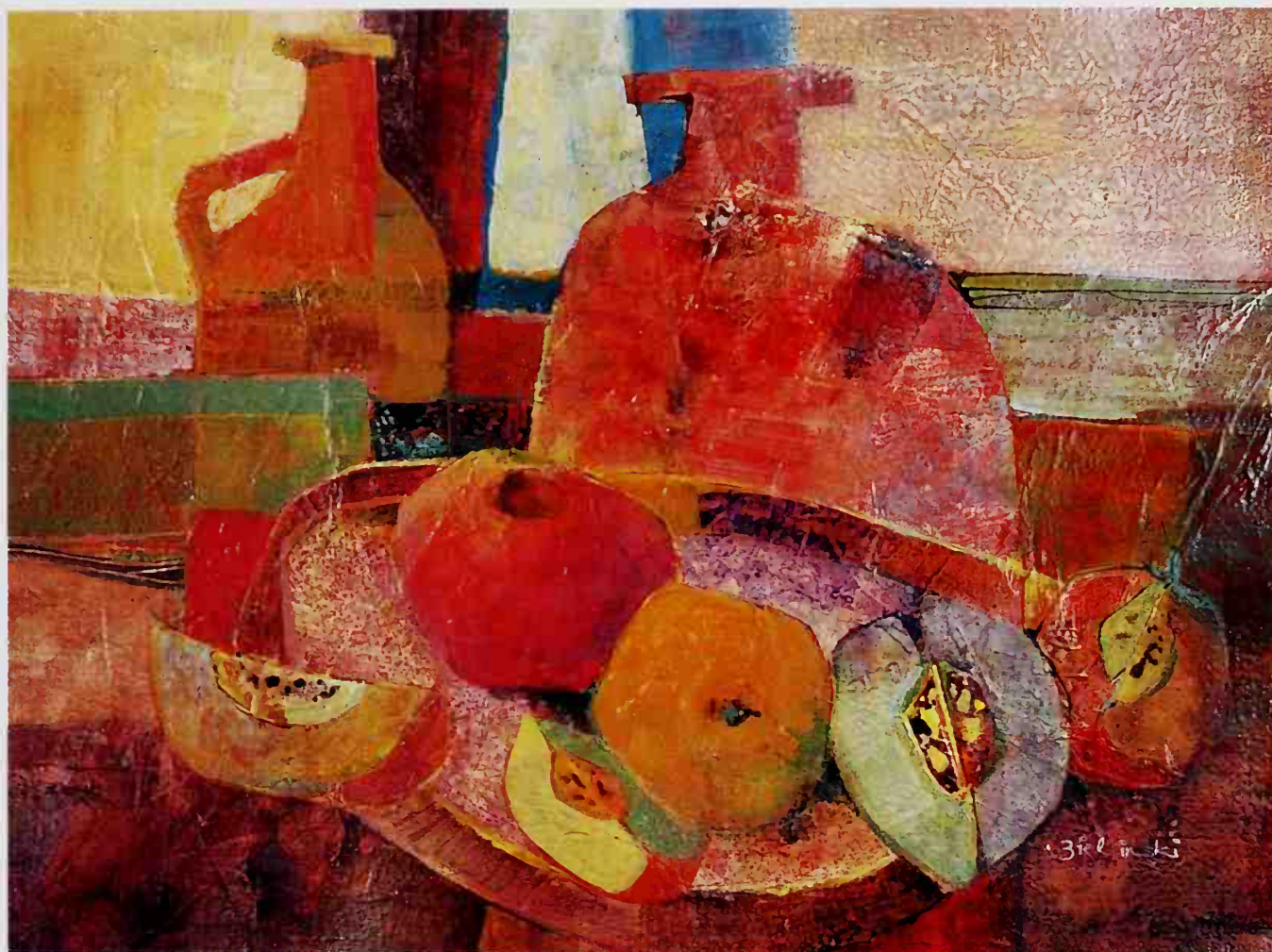




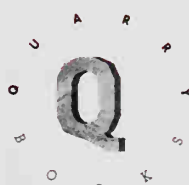
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Whiskey and Old Apples—Ann Zielinski



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# introduction

The importance of texture in all styles of painting, abstract and realist, is unquestionable. The use of texture is extensive in abstract painting; there are so many ways of achieving it and the variety is inexhaustible. In realism, texture is found in the way the brush reacts differently to each object and the space it holds in the painting.

Texture is in more than merely the paint, but even in the paper itself. The varied surfaces—hot press, gessoed, cold press, rough, and extreme rough—all these add to the finished look of the painting. The surfaces are chosen to best reflect the mood each artist wishes to achieve and the subject or non-subject that calls for these varied handlings.

Texture can be made up of merely thick and thin painting qualities. The opaque and heavy contrasts with the thin wash laid quickly over the paper. The application of turpentine to the paper before painting adds a different look to the washes placed over it. By using such techniques as resists, the use of wax or crayon, and salt, a simple wash can become unique in texture. By placing wire mesh or lace on the paper and then running washes over them, yet another texture is produced. Merely by painting in the cold air, the freezing of the paint gives a wonderful effect.

The artist's imagination is the most valuable tool in finding texture. There are so many possibilities even in the simple act of scraping the paper. Think of the different marks created merely by changing the scraper: use a piece of wood, a plastic



credit card, cardboard, and even your own fingernails. We have used stippling with a hard, short-hair bristle brush, or we dab the paint on with a sponge, or spatter with an old toothbrush. Even watermarks can become advantages and create just the right note we need to express our subject. There are times when texture in its shapes are solely used for design. Texture can take a "ho-hum" design and remake it to become an exciting piece of art.

Texture effects not just our sense of sight, but also our sense of touch. A silk surface reflects light, and a rough surface absorbs light. When texture is used successfully the surfaces will look and feel wet or dry, rough or smooth. Even color is affected by texture. The same color may appear different when it is washed on, or dry brushed, when it is painted on smooth paper or rough paper, when it has been scraped, or when any other foreign substance is added to the paint.

Every surface we encounter has texture. We study it in nature, the trees, old walls, in the way water has changed the surface of rocks, and how moss and lichen play upon them. Texture is everywhere. We try with different methods to bring all of this to our paintings.

It is our hope that this book will show the many ways, some obvious and some ever so subtle, how the use of texture enhances our paintings.

Betty Lou Schlemm, A.W.S., D.F.

**BETTY CARMELL SAVENOR**

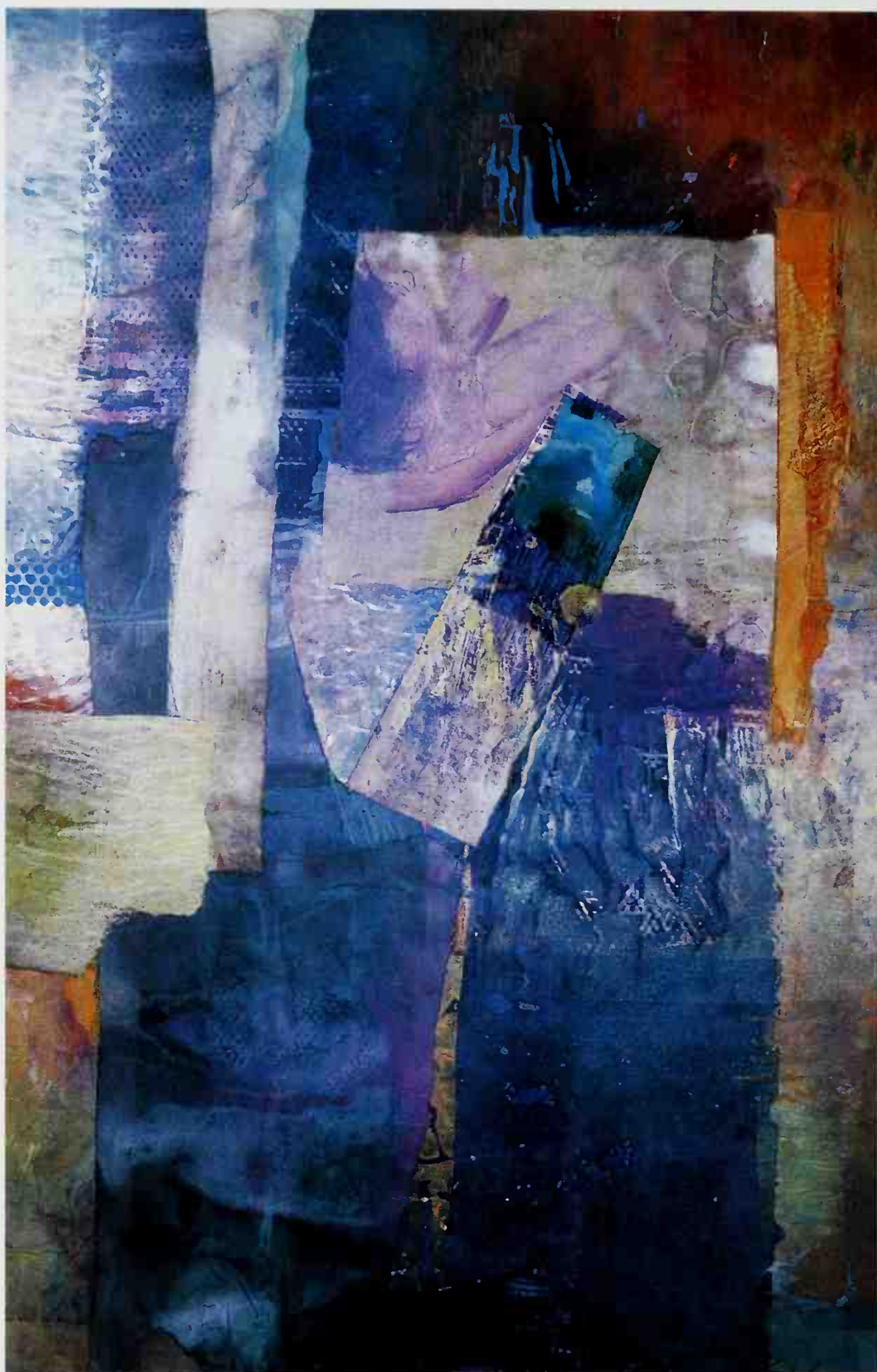
*Out on a Limb*

28" x 21" (71 cm x 53 cm)

Strathmore 140 lb. illustration board

Watercolor with watercolor inks

Texture is a necessary component of my work; it brings my painting beyond the two-dimensional by adding density and penetration of color, such as one sees in nature. Starting with a limited palette, I layered my varied-color washes without any preconceived ideas. While still wet, certain areas were textured by spattering, misting, and stamping with anything that produced an unusual surface. Finishing touches included brushwork, lettering, and collage with assorted papers and silk tissue.







**ROBERT SAKSON**

***Secrets***

22" x 30" (56 cm x 76 cm)

Arches 140 lb. rough

At Hartung's General Store in Hope, New Jersey, two small girls just happened to sit down to eat the candy they had purchased. I wanted to catch the rough texture of the aging store and chose to mix my colors with Winsor & Newton Aquapasto watercolor medium, a translucent gel. I used this mixture primarily in the dark shadow areas to give them a deep luminescence and lifelike effect.



MARY LOU FERBERT

*Thistle and Spalling Bridge*

39" x 27.5" (100 cm x 70 cm)

Arches 555 lb. rough

Interpreting the concrete aggregate of the old Rocky River Bridge was the technical challenge in executing this painting. Years of heavy use left the bridge deteriorated with spalling exposing some of the substructure. Unable to find a shortcut method of interpreting the concrete, I painted slowly, moving from cool to warm, to establish the planes of the structure. Color used in the bridge remained subdued behind the more brilliantly painted wild thistle.







**ROBERT W. BRAGG**

***Vicki's Buoys***

18" x 24" (46 cm x 61 cm)

Arches 140 lb. cold press

During a vacation in Maine, I came upon a lobsterman's shed whose many angles and textures intrigued me. The softness and drapery of the old sail contrasted with the rough line of the silver-gray shingles and the brightly painted lobster buoys. Nets, bottles, harpoons, and other sea mementos added to the overall interest. I attribute my ability to recognize interesting textures and subject matter to my early art-student training in realism.



**ALEX POWERS**

***14 Million Children are Living in Poverty***

20" x 40" (51 cm x 102 cm)

Strathmore illustration board,  
plate finish

Watercolor with gouache and charcoal

Texture is the exciting alternative to the grouping and simplifying of shapes. Slick-surface illustration board lends itself well to creating surface variations. Since the heads were not broken up enough to suit me, I forced a loaded brush of white gouache along the top of the painting, causing the gouache to run and further fragment the heads.





**PATRICIA REYNOLDS**  
***Moon Series: Acropolis***  
 21.5" x 29.5" (55 cm x 75 cm)  
 Arches 140 lb. cold press

Texture was used to create interest, contrast, dimension, and to define subjects. In *Moon Series: Acropolis*, the sponged-out areas added to the feeling of crumbling ruins and the surrounding rock masses leading up to the summit of the Acropolis. Dark areas of the painting were broken into an interesting pattern using texture created by dropping color from a brush and spattering, sponging, and misting.



**ELAINE WENTWORTH**

***The Woodlot Trail***

20" x 30" (51 cm x 76 cm)

Waterford 300 lb. cold press

The richly textured underbrush in the forest that surrounds the snow-covered footbridge provides the strong contrast in this composition. Diagonals create movement and lead the viewer deep into the woods. Textures were created by drybrushing over washes of warm and cool tones, spattering with a brush, and by scraping dry paint.



**PAT FORTUNATO*****Material Pleasures #1***

22" x 30" (56 cm x 76 cm)

Lanaquarelle 140 lb. cold press

To achieve the desired textural effect of the old, thin, soft fabric and the slick glass required repeated glazes of warm and cool tones. I started with the warm yellowish-pink hue cast on the fabric by the red carnation and when dry, used a cobalt blue wash over that. As many as seven washes of varying hues and values were applied before adding thin darker lines and rubbing out light lines to produce the creases and wrinkles. Lace was carefully painted so as not to overstate its texture and a swirl pattern in the vase created abstract shapes in the reflections.

JIM PITTMAN

*Line Dancing*

30" x 22" (76 cm x 56 cm)

Strathmore Aquarius

Watercolor with acrylic, watercolor pencil, and watercolor crayon

Texture is an important element in my work and was achieved using a brush and a painting knife, besides drawing with a water-soluble crayon. Using Aquarius paper, I started with large washes and built in layers by glazing, lifting, scratching, and scrubbing. I continued using mixed watermedia in a push-and-pull method until I was satisfied with the final image. This work is loosely based on the idea of walls and the marks left by time and man, varying from ancient scratchings to contemporary graffiti. Without using shortcuts, I wanted the act of creation to be visible from the beginning washes to the finished painting.







**VAUGHN L. JACKSON**

***Retired But Willing***

29" x 21" (74 cm x 53 cm)

Arches 140 lb. rough

Texture and the way light affects texture are important in my work. The scaling paint of the shed door required many glazes and delicate drybrushing to achieve the weathered look. I painted a basic red on the wall and then layered glazes, gradually working until the grain was drybrushed last. Many glazes were built up over the copper horse's basic color to reach the smooth, metallic roundness that contrasts with the door and wall. The loose, wispy grass contributes to the feeling of the horse's movement.



**TRUDY M. WHITNEY**

***Ashram***

19" x 24" (48 cm x 61 cm)

Strathmore 300 series 100 lb.

Watercolor with gouache, acrylic,  
and ink

Richly textured surfaces, influenced by the ancient surfaces of Ottoman Turkey, added to the creative expression I sought. A layer of torn absorbent material on presoaked paper was partially covered by pouring a thin, creamy gouache that left an imbedded texture. Alternating and drying each layer, watercolor, inks, and acrylics were applied and enhanced by using water, alcohol, and bleach to give the translucent depth of patterning. Textured markings were directly applied to further add to the mystic tone and orientation of the painting.





**SHARON HILDEBRAND**

***Moonlit Garden***

33" x 25" (84 cm x 64 cm)

Fabriano Classico 280 lb. cold press

Watercolor with casein

Transparent watercolor was used along with casein and colored pencil to produce the various light and texture effects in *Moonlit Garden*. Thicker and more opaque than watercolor, casein was applied to obtain the look of thick, wavy glass windows, while delicate colored-pencil lines create the screen texture on the windows. Semi-circular halos of light were applied with the bottom of a cup dipped into paint and pressed onto the paper. Texture helped create the mood of a late, dark night with dim, broken light through the windows. The desired result was achieved through the use of a smooth, soft-surface paper that could be lifted easily for soft edges.



**GERRY GROUT**

***Still Life with Horse Skull***

22" x 30" (56 cm x 76 cm)

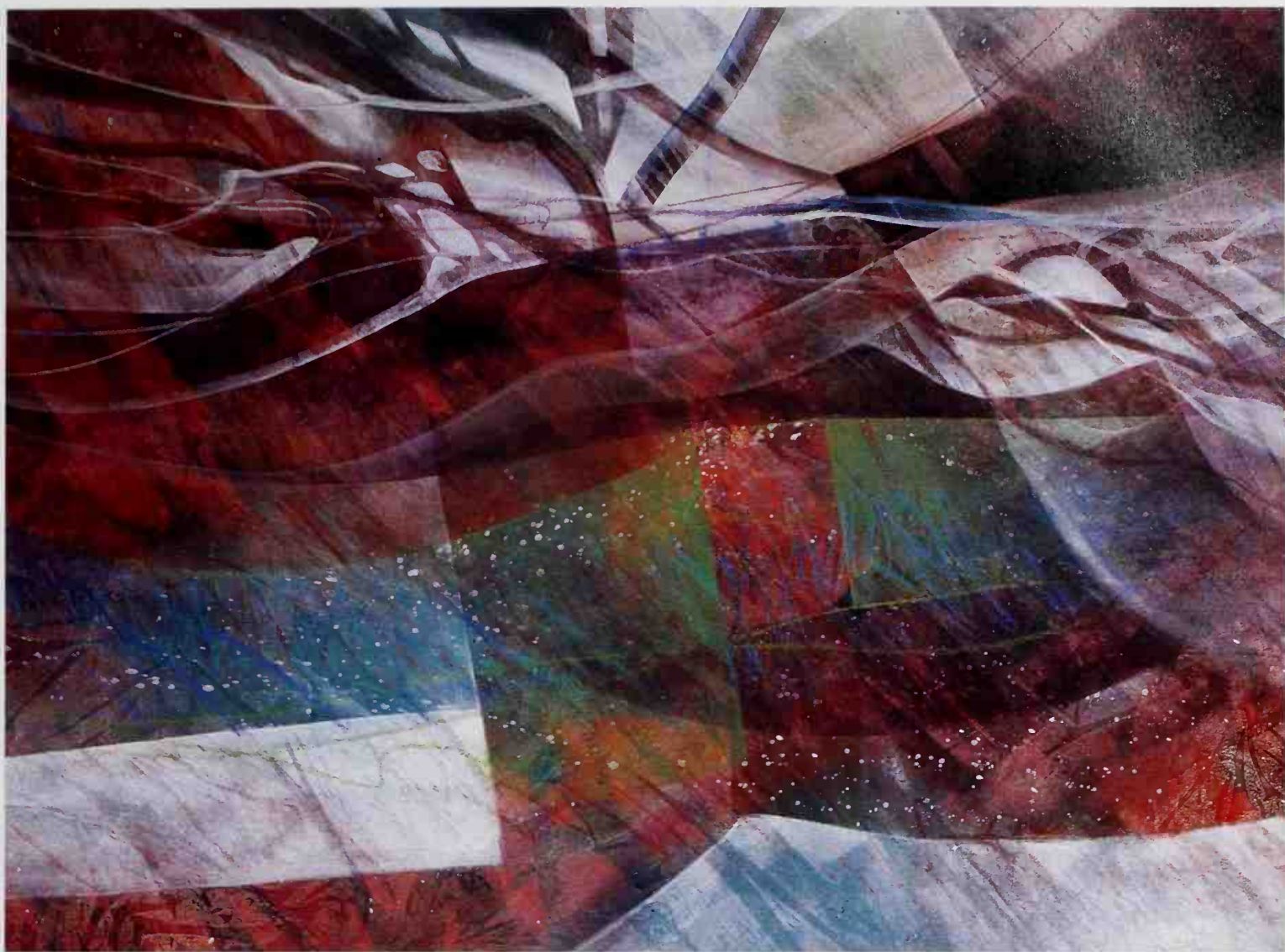
140 lb. hot press

Watercolor with powdered charcoal and dry pigments

*Collection of Paradise Valley  
Community College*

I began by sprinkling powdered charcoal and dry pigment onto the paper and then briefly held it under a shower head. The animal skulls and bones were further defined by surrounding them with watercolor washes that suggest a Southwestern environment. Charcoal-pencil line work added necessary details and completed the painting.



**FREDI TADDEUCCI*****Windswept***

21.25" x 28.25" (54 cm x 73 cm)

Arches 140 lb. cold press

Watercolor with acrylic and colored pencil

To create texture and movement and add energy and vibrancy to the painting, colors and shapes were randomly applied without thought of a subject. Dropping wrinkled tissue shapes onto wet paint, I rolled with a brayer to produce a broken texture and then added colored pencil. Further texture was created by placing plastic wrap on the wet paint, letting the paint dry, and then pulling away the plastic wrap. To achieve a rich depth of color, rubbing alcohol was scattered on the painting and acrylic paint was layered on top.



**DELDA SKINNER**

***Ancient Joy***

20" x 30" (51 cm x 76 cm)

Crescent 100 lb. illustration board

Watercolor with acrylic and watercolor pencil

Texture helps convey the idea of an archeological discovery; it adds mystery, intrigue, and excitement. Texture not only adds color and spatial depth, but also adds tactile impressions to this work's surface. These effects were achieved by different techniques: many layers of washes, airbrushing, stencils used as overlays, and scratching with various tools. Using hand-carved stamps, I added and lifted up paint in various areas. Flow release and alcohol were sprayed on and rolled off with towels when the paint was partially dry. Finally, fine detailing was added with watercolor pencils.





**JACK R. BROUWER**

***Palamos Blancos***

21" x 29" (53 cm x 74 cm)

Arches 300 lb. cold press

Texture is often the one element that is ignored in a successful painting, yet this subtle quality can elevate a painting to a higher level. The dark background of *Palamos Blancos* needed to suggest atmosphere without drawing attention away from the girl or the doves. Using texture to contrast surfaces, I was able to create energy in what could otherwise be considered a dull area. To accomplish this, I concentrated on the texture of the girl's dress, particularly the ruffles and embroidered top. The doves' texture was kept simple, except when showing the in-flight movement of their wings.





**ANNE KITTEL**  
*Flotsam and Jetsam No. 6*  
19" x 22" (48 cm x 56 cm)

The inspiration for the series of paintings that includes *Flotsam and Jetsam No. 6* came from a battered pair of wire-frame eyeglasses I found at a beach-front restaurant. Using textured paper, it was possible to paint smooth washes, such as those used for the seashells, as well as texture (with sedimentary pigments). I used paper towels to lift wet paint, a plastic strawberry basket as a stencil to paint the mesh bag, and sprinkled beach sand in wet areas to capture the appearance of objects found on a beach.





**LENA R. MASSARA**

*One with his Music*

24" x 30" (61 cm x 76 cm)

Fabriano 300 lb.

Watercolor with pastels

I worked out the composition for this painting with a pen-and-ink drawing, and then transferred the lines of the drawing onto watercolor paper. After an initial application of watercolor, I began working with both watercolor and pastel to divide the shapes and build texture, and then went over the pastel with washes of watercolor. I continued building up the surface in this way until the painting was finished. The richness and interplay achieved using liquid and dry media allowed me to produce varied strokes and create the near-abstract shapes within the representational theme.



**BETTY M. STROPPEL**

*Up for Overhaul*

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

*Up for Overhaul*, one of a series of paintings of aging boat rudders, presented an opportunity to use texture to portray a weather-worn object. The intimacy of a close-up view accentuated the tactile quality of the subject, and the variety of textural effects maintains viewer interest. To achieve these effects, I used wadded plastic wrap, rubber scrapers, spatulas, spattering, and stamping.





**MONROE LEUNG**  
***Cluster of Shapes***

16" x 24" (41 cm x 61 cm)  
 Arches 300 lb. rough

I found the dilapidation and deterioration of the aging buildings to be intriguing subject matter. Weather-beaten wood, peeling plaster, and old mortar provided an ideal opportunity to explore various techniques—wet-in-wet, drybrush, flicking, and scraping. The rough, rundown conditions of the structures made texture one of the most dominant factors in this painting.





**JUDITH WENGROVITZ**

***Baskets***

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

*Baskets* emphasizes the design and texture used in weaving a basket. After a pencil sketch was completed, the highlighted areas were masked and allowed to dry. A light-color glaze was applied over the whole surface, and then a darker color was painted over that. The wet paint was scraped with the beveled edge of an Aquarelle brush to create the basket's weave pattern before the masking was removed. Additional glazes were added to show modeling and shadows. Using these techniques, I was able to achieve a realistic texture in my painting.





**SIDNEY T. MOXHAM**

***Song of Kokopelli***

30" x 30" (76 cm x 76 cm)

Strathmore cold press

Watercolor with acrylic, ink, and  
crayons

All aspects of my paintings use texture as part of the whole. In *Song of Kokopelli*, I used clear shelf paper to block out images I wanted saved and then applied paint with a wide brush. Many techniques were used to create the texture—imprinting with paper towels, tissues, frisket, charcoal, crayons, alcohol, and tracings—all part of the process necessary to complete the painting.





**ANN ZIELINSKI**  
***Whiskey and Old Apples***  
 22" x 30" (56 cm x 76 cm)  
 Arches 300 lb.  
 Watercolor with acrylic and crayon

Arising from a series of previous brush-and-ink studies, recreating the texture and aged surface of the whiskey jugs proved to be an all-important facet of this painting. Once committed to memory, the studies were set aside and I began painting. To create the added texture, I took a painting and plastered it randomly with handmade Japanese papers, leaving only some of the original painting exposed. My best paintings are realized by blocking out any preconceived endings and relying instead on memories.



**ALINE BARKER*****The Robins are Back***

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

Watercolor with acrylic, polymer,  
and inks

Using a number of techniques, texture can give a painting depth and excitement. After pouring pigments onto dampened paper, I waited for an image to suggest itself, in this case a tree. Much of the texture was created using a variety of watermedia, pouring them onto the dampened surface, and allowing them to react as they merged. The tree was developed using a plastic pot scrubber and salt, which was sprinkled onto the lower-right corner. Further mixing with a spatula added to the texture of the piece.





**RICHARD J. SULEA**

***Wall with Roof***

14" x 21" (36 cm x 53 cm)

Arches 300 lb. cold press

Watercolor with gouache

Weathered architectural forms, with their varied surface textures, can be realized by experimenting with a variety of unconventional tools. Working either wet or dry, the surface can be blotted, scratched, and manipulated to create form in light. Most often, paper towels, sponges, sandpaper, and razor blades are employed in the later stages of development.





**ROBERT S. OLIVER**

***Gold Leaf***

14" x 14" (36 cm x 36 cm)

Crescent 310 lb. cold press

Watercolor with acrylic, tempera, and modeling paste

The addition of texture through the use of modeling paste in *Gold Leaf* introduced another dimension and added excitement to the painting, both in surface treatment and as in the variety of paint-application techniques. Many transparent glazes of watercolor and acrylic, coupled with opaque applications of tempera, produced the finished painting. The addition of iridescent gold acrylic brought excitement to the painting.



DIANE JACKSON

*Rhapsody*

28.5" x 18.5" (72 cm x 47 cm)

Arches 300 lb. cold press

When forming ideas for *Rhapsody*, I concentrated on composition and then focused on developing a contrasting blend and harmonious flow of textures. Items in the still life were chosen for their unique beauty, complexity of combined textures, and array of color. I painted the subject life-size and used the white of the paper rather than masking. Details of the painting needed to blend and flow without appearing congested or confused while letting the items retain their individual textural characteristics.







**CAROL HUBBARD**

***Winter Afternoon***

29" x 41" (74 cm x 104 cm)

Arches 300 lb. cold press

Texture is not a photographic copy of the surface the artist is trying to paint, but rather a rendition of the color, shape, and value of the particular surface. *Winter Afternoon* relies on the successful rendering of surface texture and life-size subject matter for its impact. I often throw the weathered baskets and pails that I have collected into my courtyard before a snowfall and am usually rewarded with a composition that doesn't look arranged. Simplicity, repeated forms, and a monochromatic palette support the textural quality of the painting.

# ZETTA JONES

## *Aura*

30" x 22" (76 cm x 56 cm)

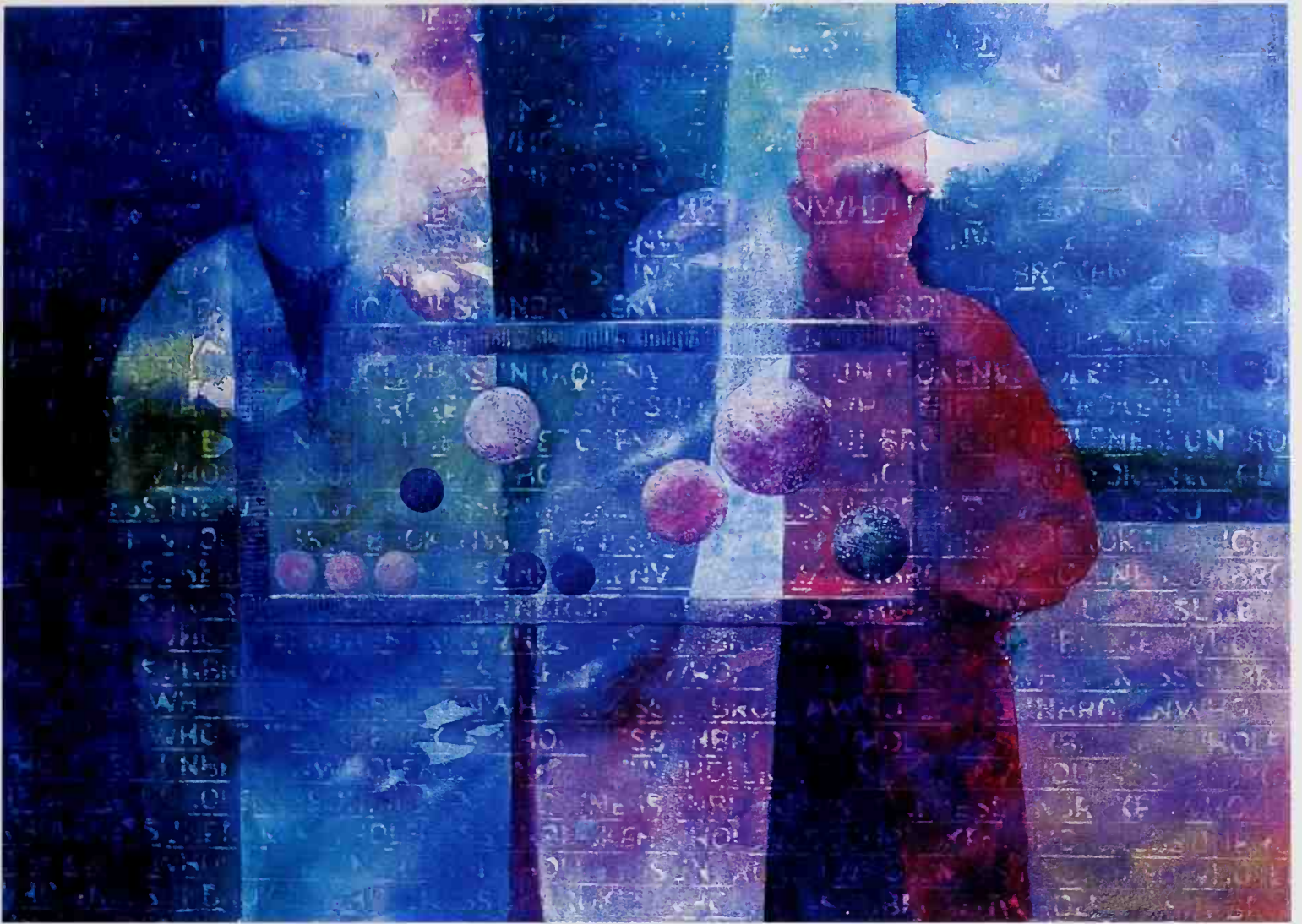
Arches 300 lb. rough

Watercolor with ink

Many of my paintings consist of representational floral designs that incorporate geometric abstracts, with the flowers dictating the design. Arches 300 lb. rough paper has a surface compatible with heavy texture, especially when using watercolor interchangeably with silver ink. The wells of the paper hold many layers of glazes when rendering deep colors, such as in *Aura*. The textured geometrical design of the painting supports the representational iris and enhances it.







**JEAN R. NELSON**

***Cosmic Game***

22" x 30" (56 cm x 76 cm)

Lanaquarelle 140 lb. rough

Watercolor with acrylic and gesso

I used texture both as an underlying resist and a modifying overlay, finding the use of a textured resist on unpainted paper gives a more integrated result than anything I could superimpose later. In *Cosmic Game*, I began by printing a word-grid cut in reverse on linoleum. Using haphazard brushstrokes of thinned acrylic matte medium on the block, I then utilized both linoleum and cardboard shapes to print textured areas. The underlying word-grid provided a subtle texture and a sense of mystery, with additional shapes softening the edges and adding dimension.



**DONNE BITNER**

*Flowers for Baylee*

30" x 22" (76 cm x 56 cm)

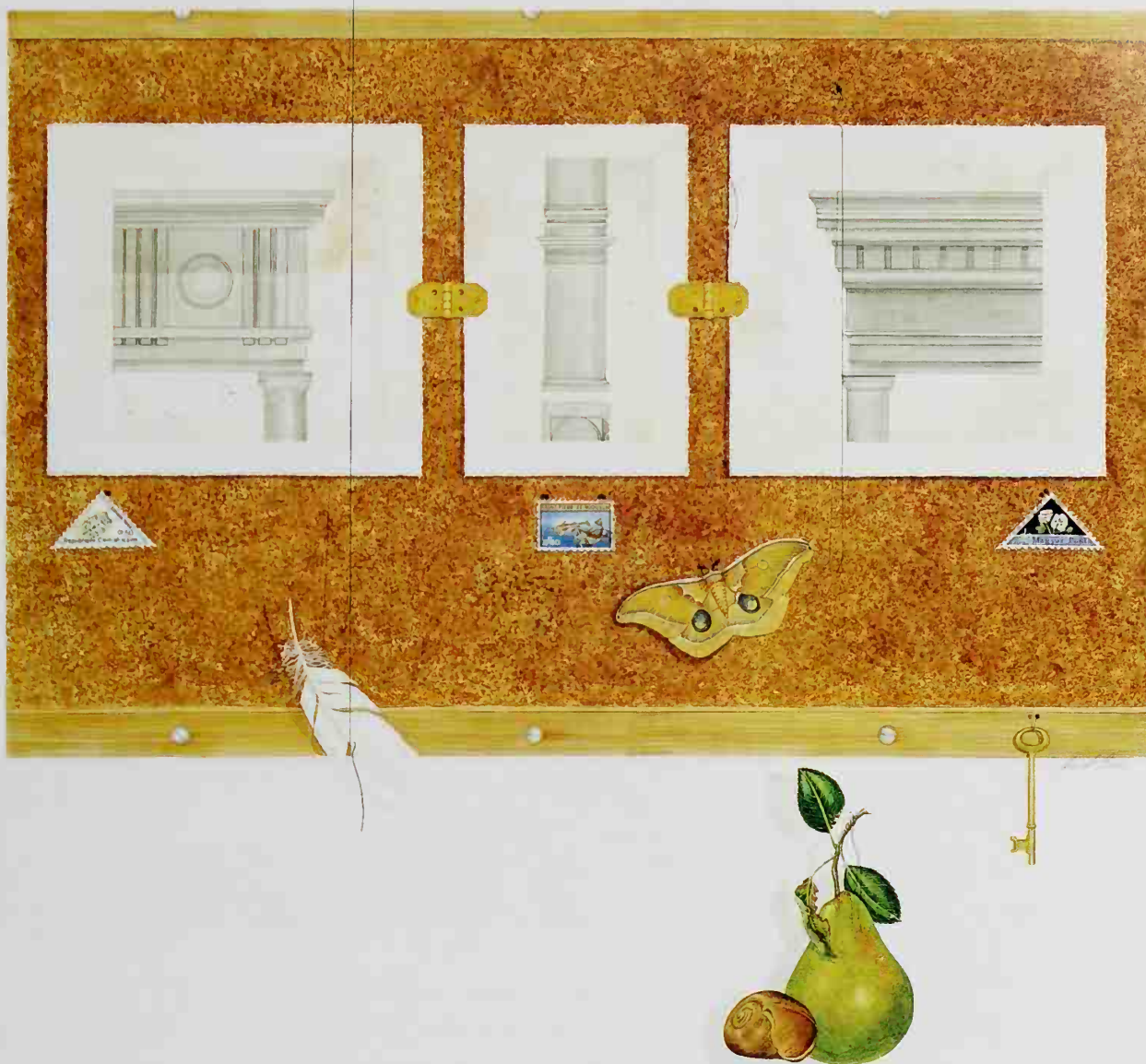
Aquarius II 140 lb. cold press

Watercolor with acrylic and watercolor  
crayon

When I begin a painting, my primary intention is to create a rich, textured surface. I layer thin washes of acrylic and mist with alcohol to lift the paint and reveal some of the underlying layer. Only in the last stages does the painting come together and resolve the many initial loose ends. In *Flowers for Baylee*, texture gives the three-dimensional areas depth and weight and allows for back-and-forth movement of space.







**MARI M. CONNEEN**

***Corkboard Architecture***

27" x 30" (69 cm x 76 cm)

Strathmore 500 lb. illustration board

I wanted to create an environmental statement using the corkboard as a background. Our natural environment was depicted by painting postage stamps, and older architecture was represented by the renderings hinged together. Objects on the corkboard were masked out and more than thirty washes, from light to dark, were applied with a paint roller. After this process was complete, the mask was removed, and the in-painting began. Edges of the painted pieces of paper were scraped with a razor blade to give them a three-dimensional effect.



**RUTH COCKLIN**

**MEM-114**

12.5" x 18.5" (32 cm x 49 cm)

Arches 140 lb. cold press

Trained in architectural illustration, I decided to apply my watercolor skills to portray the luminous effects of reflections. Classic automobiles, with their curvilinear designs, massive chrome grilles, headlights, and bumpers, became my focus. The numerous patterns in the reflection added fascination and complexity to the painting. Layers of glazing over brilliant, white paper gave a stained-glass effect, which I used to soften the lines between images. The design of the painting was kept very defined, clean, and focused.





**PEGGY BROWN**

***Drifting By***

34" x 26" (86 cm x 66 cm)

Rives heavyweight

Watercolor with charcoal and graphite pencil

Various dry media worked wet-in-wet along with transparent watercolor help me achieve the tactile feeling prevalent in my work. Numerous layers of watercolor are supplemented with, and complemented by, powdered charcoal, graphite, colored pencil, or pastels, allowing each to dry completely before continuing. While each stage melds with preceding ones, individual stages still show through to the end and become an integral part of the finished work. The design, with its positive and negative structures tied together with organic lines and washes, is based on my previous semi-abstract paintings of Victorian homes.

MARY C. CHAN

*Mary's Catch*

30" x 22" (76 cm x 56 cm)

Crescent 300 lb. board smooth

*Mary's Catch* represents the combined effects of color and texture working together. It is a personal statement about a day of fishing. My goal was to paint the fish as if it had just been caught, still alive and submerged in water. Using watercolor wet-in-wet and masking the bubble and algae areas, I applied dark colors around the fish to give the illusion of the dark side of life, reds for some warmth, and greens and cerulean to depict water. The desired effect was obtained by direct painting in some areas and throwing and flecking the paint in others.







**JUDY CASSAB**

***Desert Night***

22" x 30" (57 cm x 76 cm)

Arches

Watercolor with gouache

The subject of *Desert Night* is the spiritual, surreal landscape of Rainbow Valley in the center of Australia. I allowed the thin willow-charcoal drawing to be visible under the watercolor to help establish the painting's texture. Pelican black gouache accented the forms and added to the overall textural effect.



**GEORGE GIBSON**

***Caracas Condos***

21" x 29" (53 cm x 74 cm)

Arches 300 lb. rough

Constructed from whatever discarded materials were available, the housing common to Caracas, Venezuela interested me with its many textures and colors. I used a drybrush technique in conjunction with sandpaper and razor blade. As a contrast to the rougher building surfaces, I still retained a wash effect in the foliage areas. Varied textures emphasized the array of materials used in creating these structures.





**BETTY L. ANGLIN**

***Impressions of Charleston***

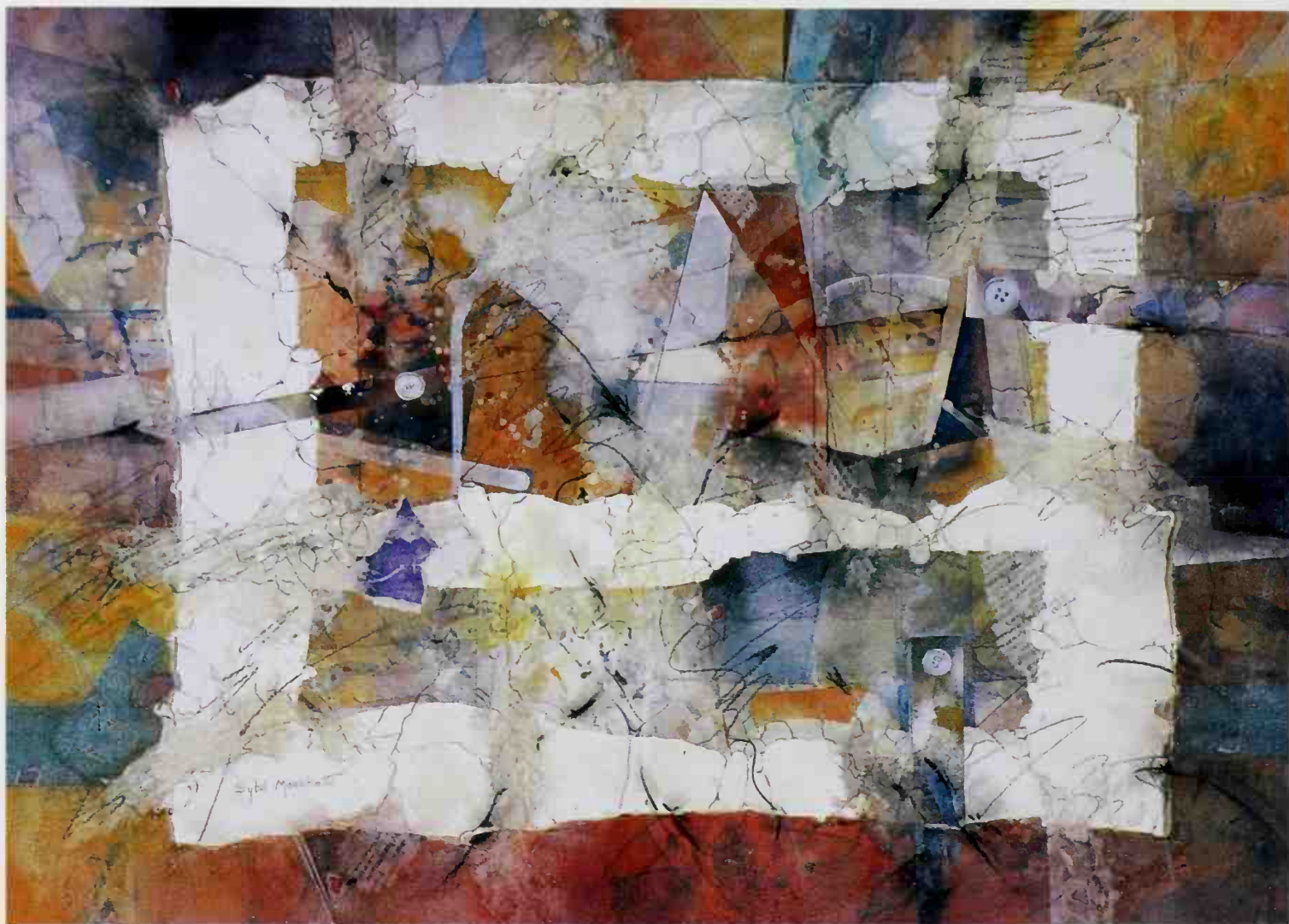
11" x 12.5" (28 cm x 32 cm)

Arches 140 lb. cold press

Watercolor with gouache

I use a wax-resist technique developed after experimenting with batik. Working on very absorbent rag watercolor paper, I drew outlines of the shapes in my picture with permanent black ink, and then filled in the shapes with bright color. Once the paint dried, I covered the colored shapes with a melted combination of beeswax and parafin. After the wax mixture cooled, I painted washes of India ink and dark watercolors over the entire painting to fill in the lines between shapes and the small cracks that occur in the wax. When the paper dried, I removed the wax.





**SYBIL MOSCHETTI**

***Buttoned***

30" x 40" (76 cm x 102 cm)

Arches 300 lb. rough

Watercolor with pencil

I began *Buttoned* by applying irregular bands and areas of color until the piece became overwhelmingly complex. A large center section was torn out, and the remaining two uneven pieces were torn and reinserted into the open space. This was glued to another sheet of paper and the floating central pieces were attached to the perimeter with sections torn or cut from the leftovers. Multiple pencil lines drawn in a spider-web pattern softened the painting while adding a sense of mystery. Painted buttons were collaged to catch the eye and add a touch of reality.



**BETTY C. BOYLE*****Peek at the Deep***

24" x 30" (61 cm x 76 cm)

Crescent board

Watercolor with gouache and gesso

Having done a carefully rendered tree painting on expensive watercolor board, I decided it was too photographic. Turning it upside down, I layered gesso over the painting, allowing some underlying colors to show through. This effect suggested an underwater scene that I enlarged upon by using a sponge dipped in watercolor and gouache to represent coral and vegetation. The resulting texture helped depict the deep sea and establish realism.





**LEONA SHERWOOD**

***San Miguel Street***

9.5" x 14" (24 cm x 36 cm)

Arches 140 lb. cold press

Watercolor with gouache

The textures found in *San Miguel Street* help to provide an aged appearance to the buildings and convey the sense of the road being rough and unplanned. Pieces of rice paper were collaged onto the watercolor paper to create the figure in the doorway and give vitality to the areas of pure watercolor that seemed otherwise flat. The combination of painted textures and collage helped enrich the painting.





**CARMEN NEWMAN BAMMERT**

***Eye of the Storm***

20" x 30" (51 cm x 76 cm)

Crescent heavyweight illustration board  
Watercolor with acrylic, gel, and acrylic  
medium

Working in texture allows me the freedom to be creative. Golden heavy-body gel was used to form the circle, inner rectangle, and ridges while organic shapes were done with a palette knife, a comb-like tool, and my fingers. Fluid acrylics were glazed over the dried gel, allowing color to flow into valleys and rest on raised areas, giving the painting an illusion of depth. Pieces of dried paint and acrylic gel were collaged in the center of the circle and other areas. Texture gives this work the needed energy to convey its title, *Eye of the Storm*.





**JACK B. BEVIER**

***Almond Tree Ranch***

13" x 24.5" (33 cm x 62 cm)

Crescent 100% rag hot press board

Watercolor with gouache

I am particularly interested in textures found outside: tree bark, stones, grasses, and sky, and I depicted them with meticulous detail in initial drawings. *Almond Tree Ranch* was painted, glazing from light to dark, with a combination of transparent watercolor and white gouache. A dry surface was maintained throughout, with as little water on the brush as possible.





**M. C. KANOUSE**

***Great Egrets***

21" x 14" (53 cm x 36 cm)

Lanaquarelle 300 lb. cold press

Texture helps define the feathers, the foliage, and the reflection of the birds on the water in *Great Egrets*. I like to use a light subject against a dark background, with middle values kept to a minimum. A resist applied to the birds was followed by multiple washes. The reflection of the birds was created by gently removing part of the washes in the pattern of the reflection.



**FRED MAC NEILL**

***Northern Village***

14" x 20" (36 cm x 51 cm)

Arches 300 lb. cold press

Watercolor with gouache

When I saw this scene in Vermont, I knew the elements and spirit of a painting were present. Some watercolor was used for its transparency, but I primarily used gouache for the opaque effect it provides. Gouache, which will not be disturbed when a wash is used over it, was used for small details and for overpainting colors to add to the texture. The rough grasses and bushes were drybrushed, which was effective with the paper used.





**PAULINE EATON**

***Luna Layers***

40" x 30" (102 cm x 76 cm)

Crescent 110 lb. 100% rag illustration board

Watercolor with gouache, Chinese white, and metallic silver

*Luna Layers* develops design through the parallel elements of cloud formations, made billowy and ephemeral by flooding watery washes against pigment in varying stages of drying. The rolling hills of the background are defined by spattered silver gouache and white paint, while the stark hardness of moonlit cliffs was created by dripping and flinging pigment onto a dry surface. Overall, a wet-edged moon shines with contrasting light provided by spare application of color mixed with metallic silver.

**BEVERLY PERDUE NIDA**

***First Light***

24" x 32" (61 cm x 81 cm)

Arches 140 lb. cold press

Watercolor with gouache

Texture was very critical in *First Light* since I wanted to set a specific mood and capture the first break of dawn as it illuminated the ocean horizon. To create hard and soft edges, it was important to have just the right amount of moist surface on the paper where the change of lighting occurred. Since two-thirds of the painting is the ocean, I wanted to create interesting subtle changes there. Using bristle slant brushes vigorously, I was able to manipulate the paint, creating texture, drama, and unexpected effects.







# **MARY WILBANKS**

## ***Apparition***

22" x 15" (56 cm x 38 cm)

Strathmore Aquarius 140 lb.

Watercolor with acrylic and watercolor pencils

Texture is an important element of my acrylic collage paintings. Following a process similar to erosion, I paint, print, pour, scratch, and collage, then I sand and tear away to allow order to emerge from the chaos of texture. The shapes and forms that emerge are more varied and interesting than anything I am able to paint. *Apparition* was inspired by the rock formations at Montserrat, Spain.





**VIRGINIA L. GOULD**

***Harvest Bowl***

14" x 21" (36 cm x 53 cm)

1059 Morilla board

Watercolor with gesso and  
transparent ink

The texture in *Harvest Bowl* was created using a number of techniques. After a light watercolor wash was applied, shapes for the fruit and bowl were painted with gesso, with dry colored ink applied and pieces of plastic wrap laid over each fruit. Crumpled wax paper was pressed on top of the bowl after the ink was poured. When dry, all wraps were removed. A gentle sanding with extra-fine sandpaper produced the mottled effect in the background.





**BEV REILEY**

***Jacks and Cat's Eyes***

17" x 9" (43 cm x 23 cm)

Winsor and Newton 260 lb. cold press  
Watercolor with gesso and gouache

Paintings that communicate texture make us want to touch them to experience the tactile sensations they evoke. *Jacks and Cat's Eyes* presented a challenging exercise in painting contrasting textures. The slick, transparent surface of the marbles and the smooth, red, rubber ball were contrasted with the cracked, pebbled surface of the sidewalk. The jacks are colorful, hard shapes with paint peeling off the edges from hours of play.





**JUNE BERRY**

***Picking Greens***

20.5" x 23" (52 cm x 58 cm)

260 lb. paper

The creative process is set in motion by an instinctive response to subject matter that has a richness of detail, pattern, and texture. I prefer to work within a closed composition with a tight underlying geometry, to support a textured surface pattern. Pure watercolor allowed me to build up a dense texture through layers of underpainting without losing the brilliance of the color. A variety of textures in the sky, buildings, trees, and vegetables was depicted using different types of brushstrokes.





**MONROE LEUNG**

*Park Palms*

18" x 24" (46 cm x 61 cm)

Arches 140 lb. rough

I painted *Park Palms* on location, where I had watched fourth-of-July fireworks the night before. As I sketched the layout, I thought of the exploding rockets and resulting star shapes; how they burst, blossomed, and drifted down to earth, their lacy trails resembling graceful palm fronds. This fiery display was the motivation of the painting. It was painted wet-in-wet, using a sponge for most of the painting.

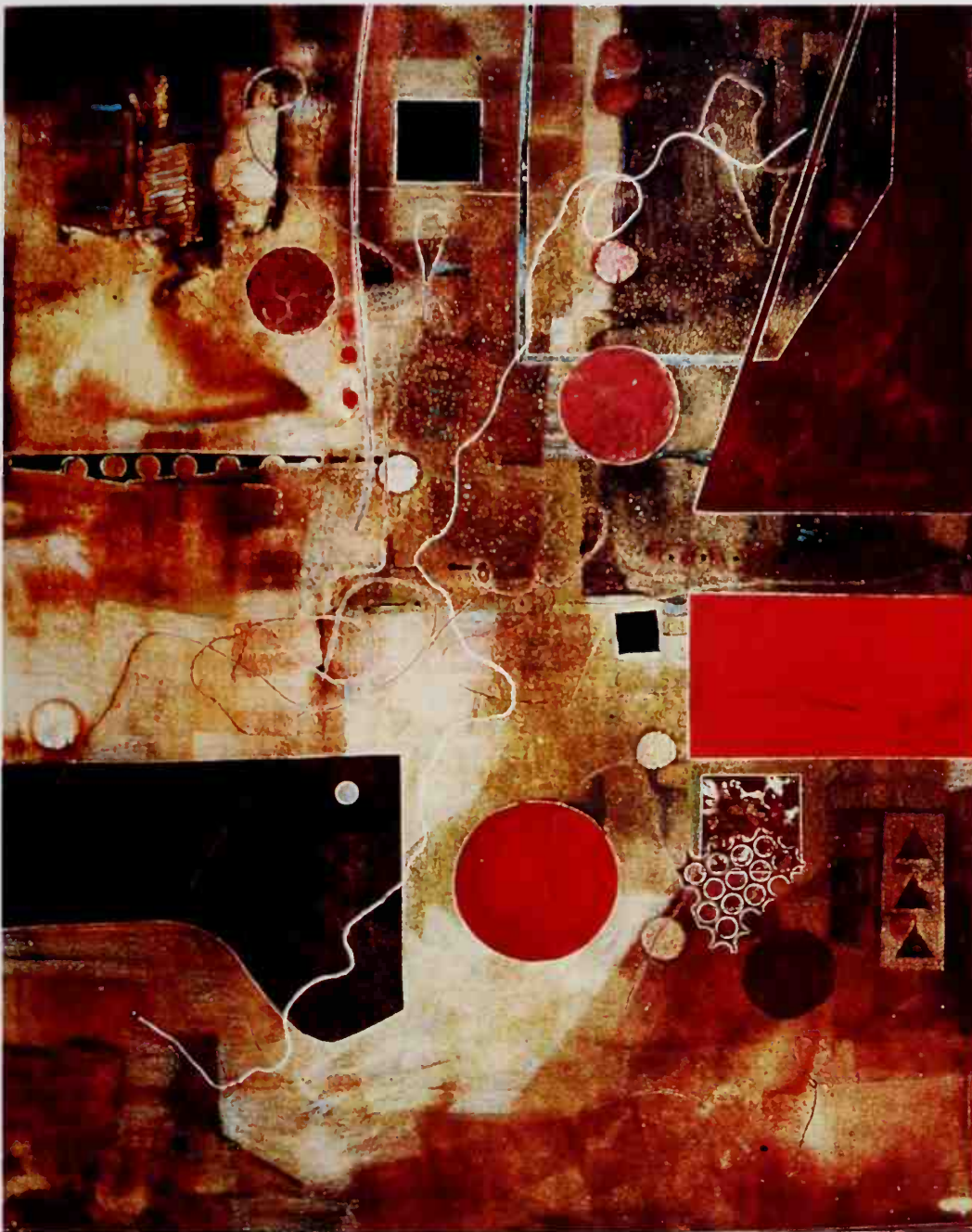




**LAUREL LAKE MCGUIRE**  
***Seaworthy: Gifts of my Father***  
 15" x 19" (38 cm x 48 cm)  
 Arches 140 lb. cold press

To capture the moment of recognition when the serendipitous union of object, light, and mood catches the eye and mind, it is necessary to portray the essence of each article completely. More useful than any trick or technique is a total concentration on a particular surface. If I am painting concrete, for example, I focus on what concrete feels like, how it takes the light, and what its properties are. This internal dialogue guides the hand and brush, and in painting any subsequent element, I must refocus and reestablish a new internal dialog that expresses the memories and emotions that are evoked.



**BEA JAE O'BRIEN*****The Concert***

18" x 15" (46 cm x 38 cm)

Rives BFK heavyweight

Watercolor with watercolor pencil

My desire was to express the atmosphere of a concert, suggesting the orchestra, the drama of color and lighting, and the excitement and anticipation of the event. To achieve the textures, I sprayed a liberally color-rolled plate with water. I then placed cut and paint-rolled papers onto the plate in various patterns. I used an etching press to pull the monotype print, and then used watercolor pencils to enhance the textures.



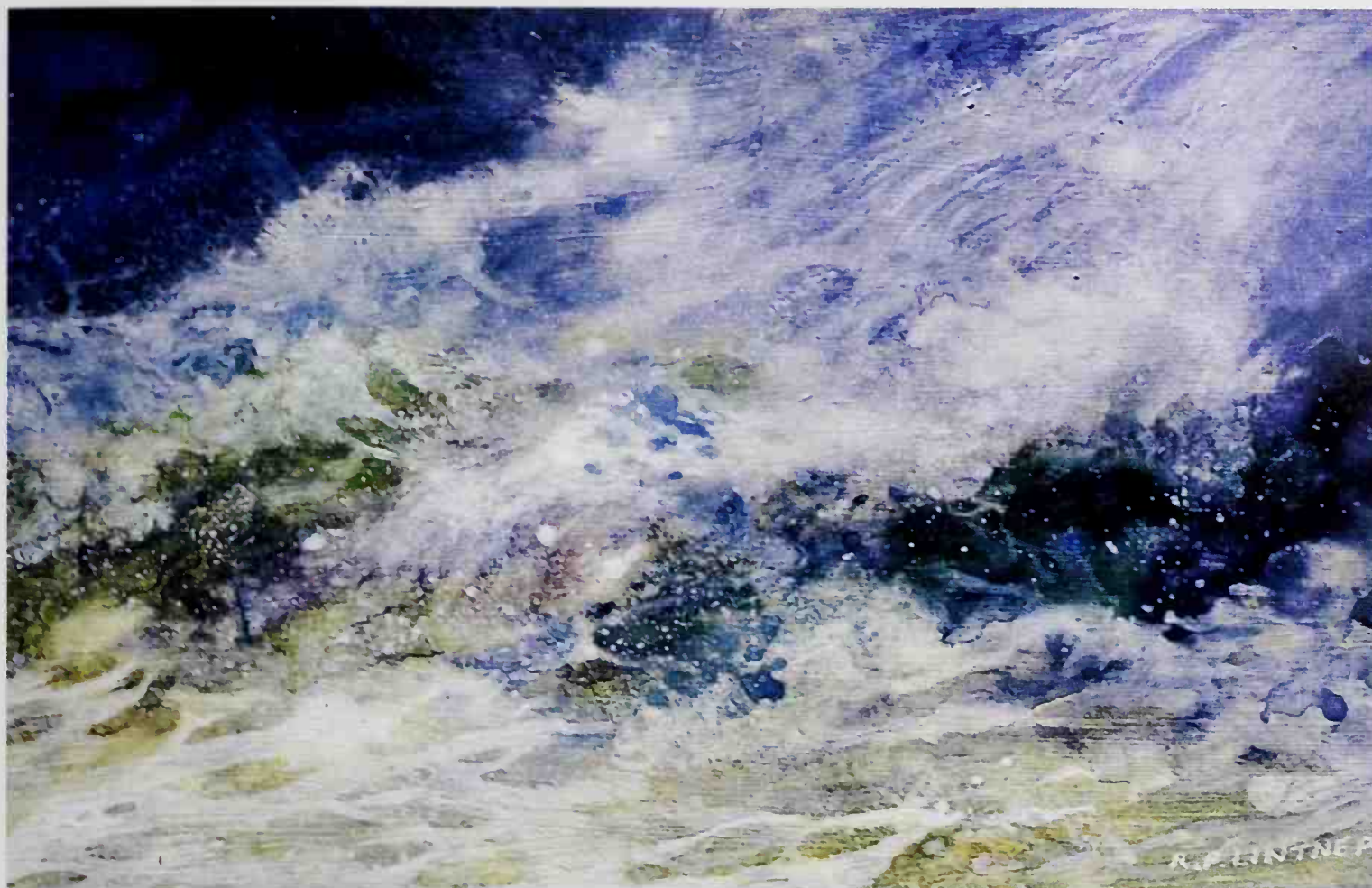
**CHANG FEE-MING*****Morning Majesty***

22" x 30" (55 cm x 75 cm)

Schut rough surface

I am inspired by my environment, from Malaysia to Bali, and the regional textiles, with their variety of texture and color. In *Morning Majesty*, the opacity of the sarong contrasts with the transparency of the lace kebaya and the conveyed sense of intimacy of the skin beneath. The smooth, glossy skin of the foot contrasts with the grainy texture of the sand. Careful attention to textures helps bring out the physical reality of the young ladies and brings tangibility to the glory of a Balinese morning.



**ROBERTA P. LINTNER*****Wave Patterns XI***

15" x 19.5" (38 cm x 50 cm)

Aquarius II 80 lb.

Watercolor with gesso, gouache,  
and acrylic

Working on gessoed Aquarius paper, I let the paint flow freely, hoping to capture the mystery of the ocean. I started with watercolor, working wet-in-wet, and then used gouache, randomly spraying the surface with water. Finally, I spattered white acrylic to interpret the feeling of ocean foam. This technique gave a strong feeling of the fluid quality of the ocean.





**DONALD W. PATTERSON**

***Backwater***

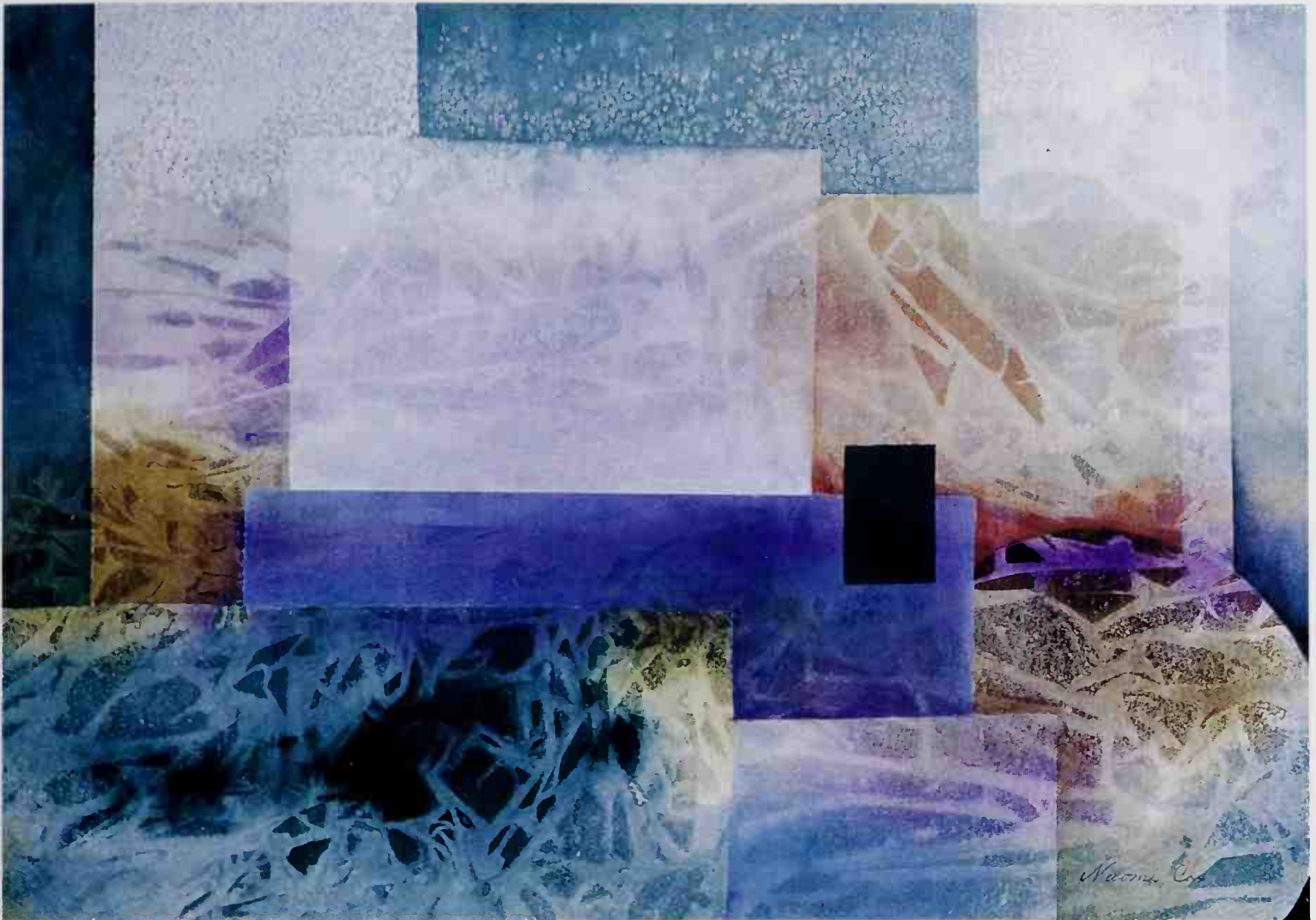
19" x 26" (48 cm x 66 cm)

Arches 300 lb. cold press

Watercolor with gouache

When I first spot a subject that catches my attention, texture is often the one element above all that appeals to my creative process. In *Backwater*, I found the tangle of reeds an irresistible challenge to paint. To capture the essence of the reeds' texture, I used masking fluid to draw the reeds, and painted the negative areas first. I then removed the masking and painted the positive areas.





**NAOMI COX**

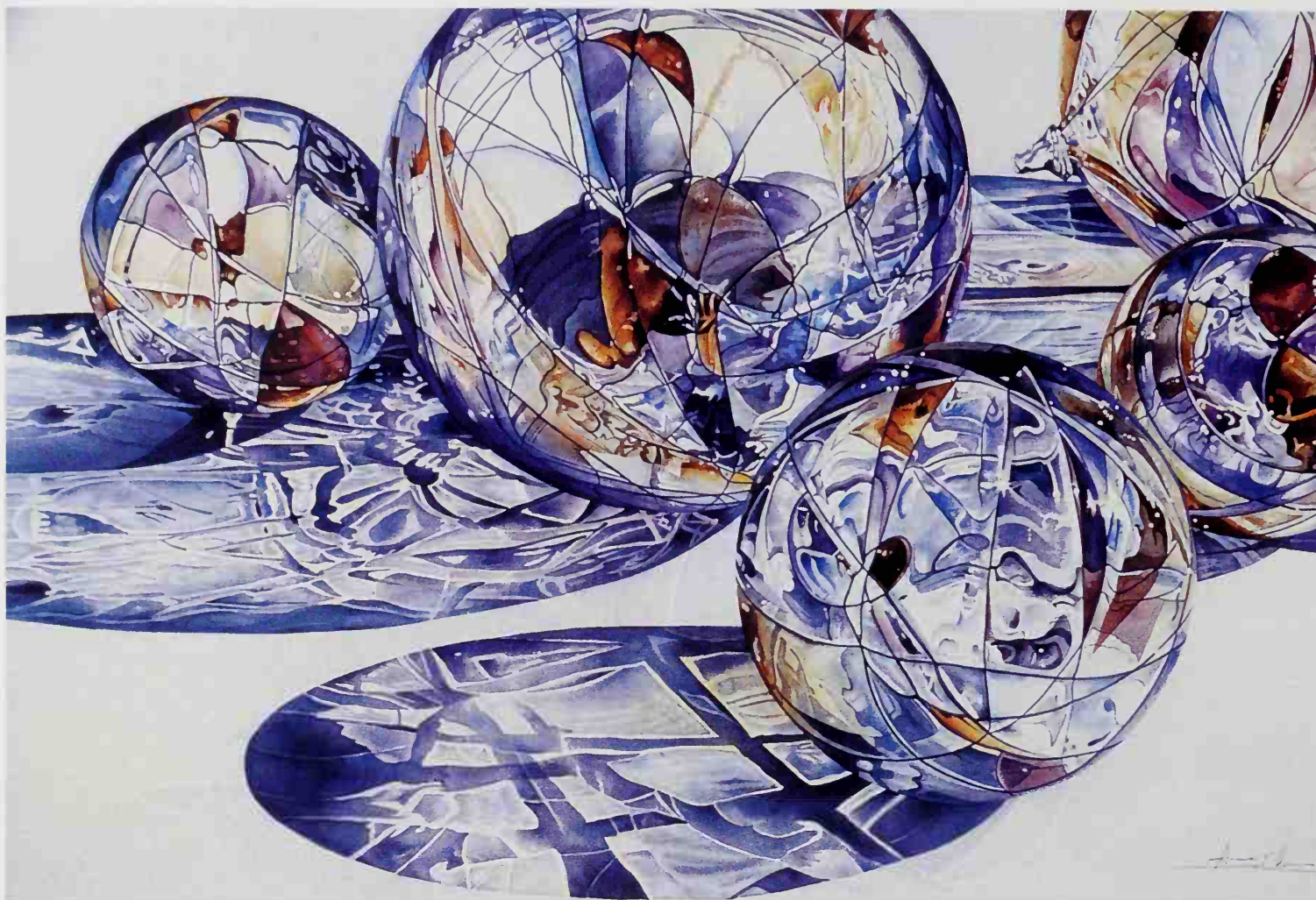
***Stargate***

14" x 20" (36 cm x 51 cm)

Arches 140 lb. rough

I see texture as a creative device to pull the viewer into a picture. In an abstract painting, texture becomes even more magical, with the tactile immediacy drawing the viewer into a world that exists nowhere else. My guiding thought as I worked on *Stargate* was to create a world of distance. When I added abstract texture to the receding planes using sprinkled salt and crumbled plastic wrap, it was done to draw the viewer along with me into those distant planes.





**ANNA CHEN**  
***Prelude to a Still Moment***  
 25" x 40" (64 cm x 102 cm)  
 Arches 140 lb. hot press

I was amazed by the intricate curved lines that formed interesting geometric patterns on the surfaces of glass Christmas-tree balls. Under strong light, they created sensational reflections and shadows. In replicating these effects in *Prelude to a Still Moment*, cool blue colors dominate the whole painting to give the effect of calm and still moments. Textures were created working wet-in-wet with plenty of water, starting from a small area, then extending to larger areas. After glazing light to dark and allowing to dry, more values were added to create dramatic effects that complete the painting.





**CATHERINE ANDERSON**

***Hakuna Mootata***

22" x 30" (56 cm x 76 cm)

Lanaquarelle 300 lb. hot press

In each of my paintings my goal is to convey a feeling of aliveness, peace, and my love of life. *Hakuna Mootata* has over one-hundred layers of paint to achieve a foggy glow, depth, and texture that creates life. The cows were masked through the entire layering process and worked on at the end. Each wash was applied with a 4 3/4-inch Hake brush on 300 lb. hot press paper. Textures on the cows and grasses were created with the masking fluid. The roughness of the grass, the muddy cows, and the softness of the fog combined to make a satisfying composition.





**JOSEPH BOHLER**  
***Ana Maria-La Candelera***  
 28.5" x 36.5" (72 cm x 93 cm)  
 Arches 444 lb. cold press

I found Ana Maria in a small Mexican village making beeswax candles for her church, the last of her generation to enact this old process. Texture is unifying effect that holds this piece together because it helps create the essence of times past. Soft and textured areas in the painting produce contrast and interest. I primarily used drybrush to give an old-time feeling to the building and surroundings.





**WOŁODIMIRA VERA WASICZKO**

***Deep Blue Moment***

20" x 30" (51 cm x 76 cm)

Crescent 100% rag hot press

Watercolor with acrylic and gesso

A floral subject, such as *Deep Blue Moment*, lends itself beautifully to texture. After a light coat of gesso, the dried surface was flooded with pale washes of watercolor. I then began the layering process, allowing drying time in between. Instant texturing was produced on fairly wet paint by spattering water in certain areas and spraying alcohol in others. A toothbrush, sponges, and rubber nibs were used to scrape and drag the paint, as well as to wipe out areas, creating diverse effects and resulting in a work with a non-static approach to a realistic subject.



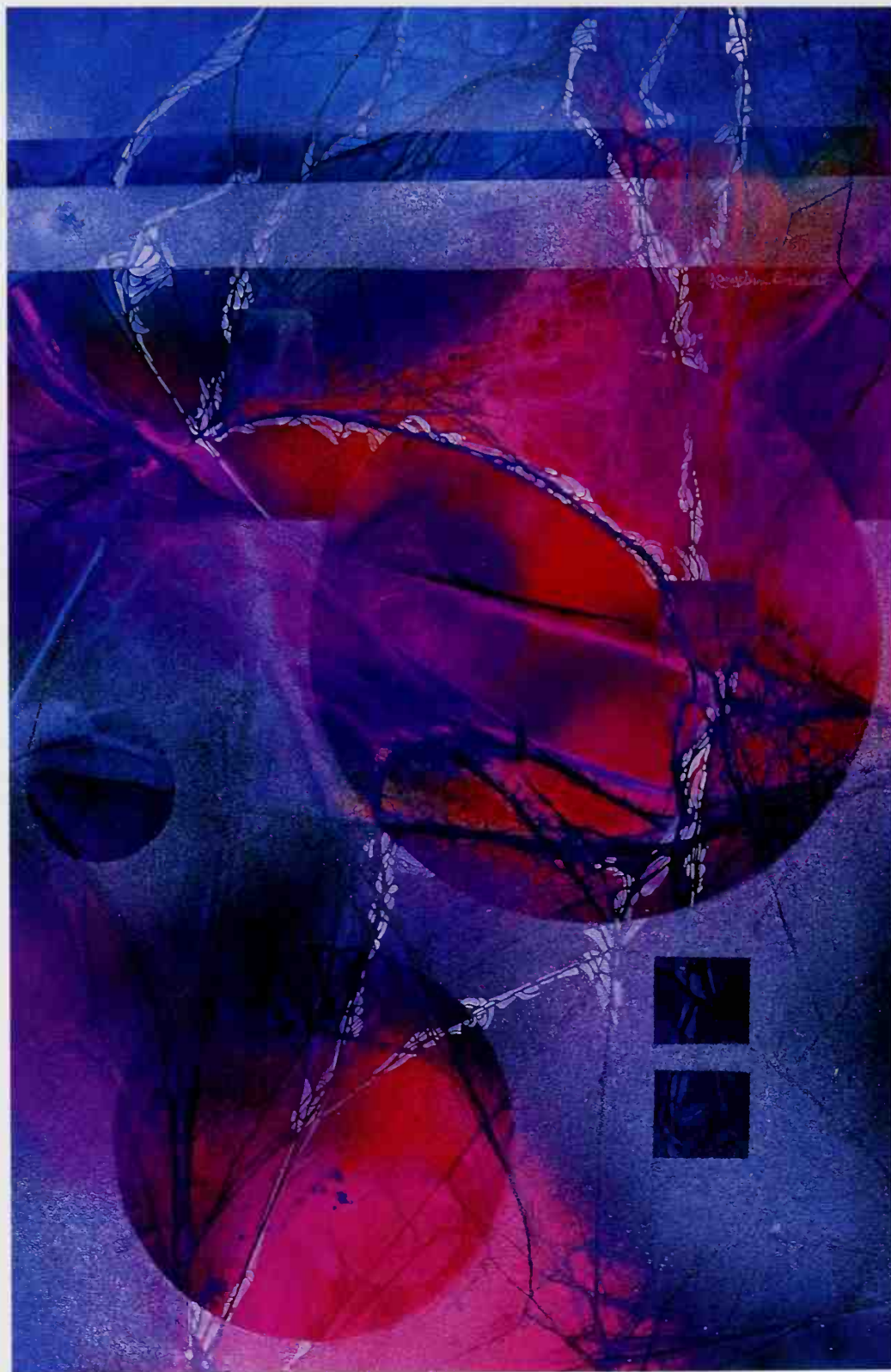
**MARY ANN BECKWITH*****Origins Secret I***

44" x 30" (112 cm x 76 cm)

Arches 140 lb. hot press

Watercolor with ink and watercolor pencil

The image of *Origins Secret I* was developed by painting multiple layers of texture. Fiber cobwebs were tautly stretched over the paper and completely saturated with clear water until they adhered to the surface. The area was then painted with washes of lightfast inks and watercolor, and once dry, the fiber was removed, leaving its imprint. Templates were laid over the surface, and diluted white watercolor was sprayed unevenly, leaving an additional layer of spattered paint. The final development of the painting included washes, lifting, and enhancement with watercolor pencils.







**LINDA L. SPIES**

***Lewis and Clark***

20.5" x 26.5" (52 cm x 67 cm)

Strathmore 500 lb. hot press bristol

Watercolor with watercolor pencil

Moored in shallow, sun-dappled water on the bank of the Missouri River, this pair of weathered wooden boats caught my eye. I floated colors on the board areas, tilted the paper to let them run, and spattered more colors over the surface to capture the mottled reflection on the rough, wooden texture of the red boat. Color was pulled off along the top of the gunwales and the side of the boat with a chisel-cut brush handle, separating light from shadows. The diagonal of the white rope draws the viewer into the surfaces of the boats.



**MADELEINE BURKE-FANNING*****Tribal Affairs***

22" x 30" (56 cm x 76 cm)

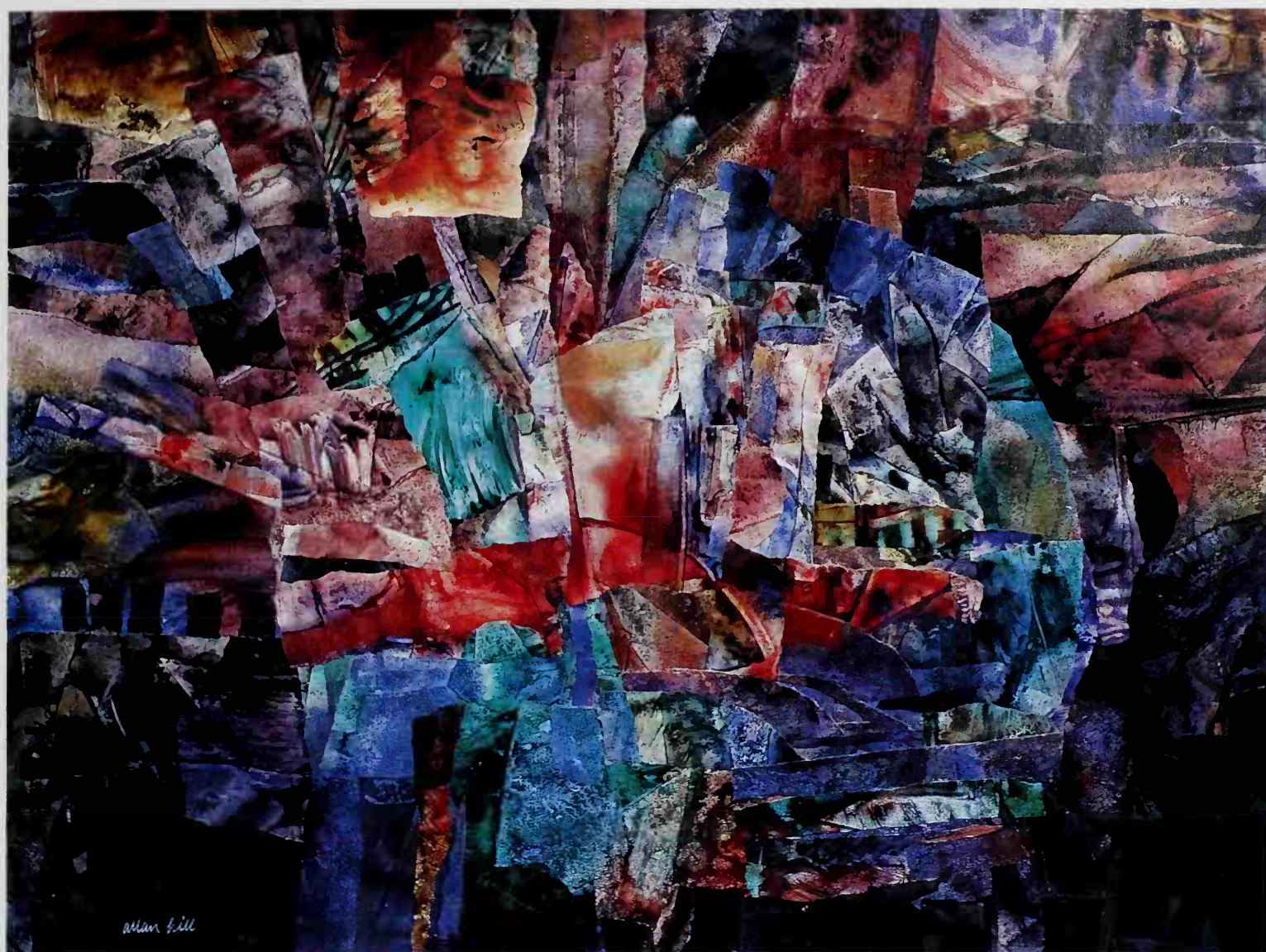
Lanaquarelle 140 lb. cold press

Watercolor with ink

By allowing the line and texture to show through my subject, the Indians were made part of the land around them, besides adding a spiritual and mystical quality. The soft, feathery texture was created by pouring indigo blue and ink on wet paper. A strong spray of water moved the ink around and created puddles. After drying, I wet the painting again and poured thinned, white ink and covered it with plastic wrap, which I pulled to create line and direction. I let the painting dry again, and used white pastel pencil to draw the figures over the dark ink. The work was completed by applying watercolor in both positive and negative.







**ALLAN HILL**

***Central Steppes***

22.5" x 30" (57 cm x 76 cm)

Arches 140 lb. hot press

Watercolor with acrylic

The chaos and chance associated with out-of-control flowing paint and the resulting texture and forms were central in deciding the composition of my painting. I prefer to imply nature's imagery rather than illustrate natural forms. The fluid qualities of watermedia on smooth paper fit my spontaneous approach. Techniques used in *Central Steppes* included pouring and spreading pigment, spare brushwork, and adding pieces of paper, cloth, and glass to achieve textures and edges. These prepared papers were then torn for collaging. Texture's unexpected and ambiguous qualities defined the forms and movements that pulled the work together.



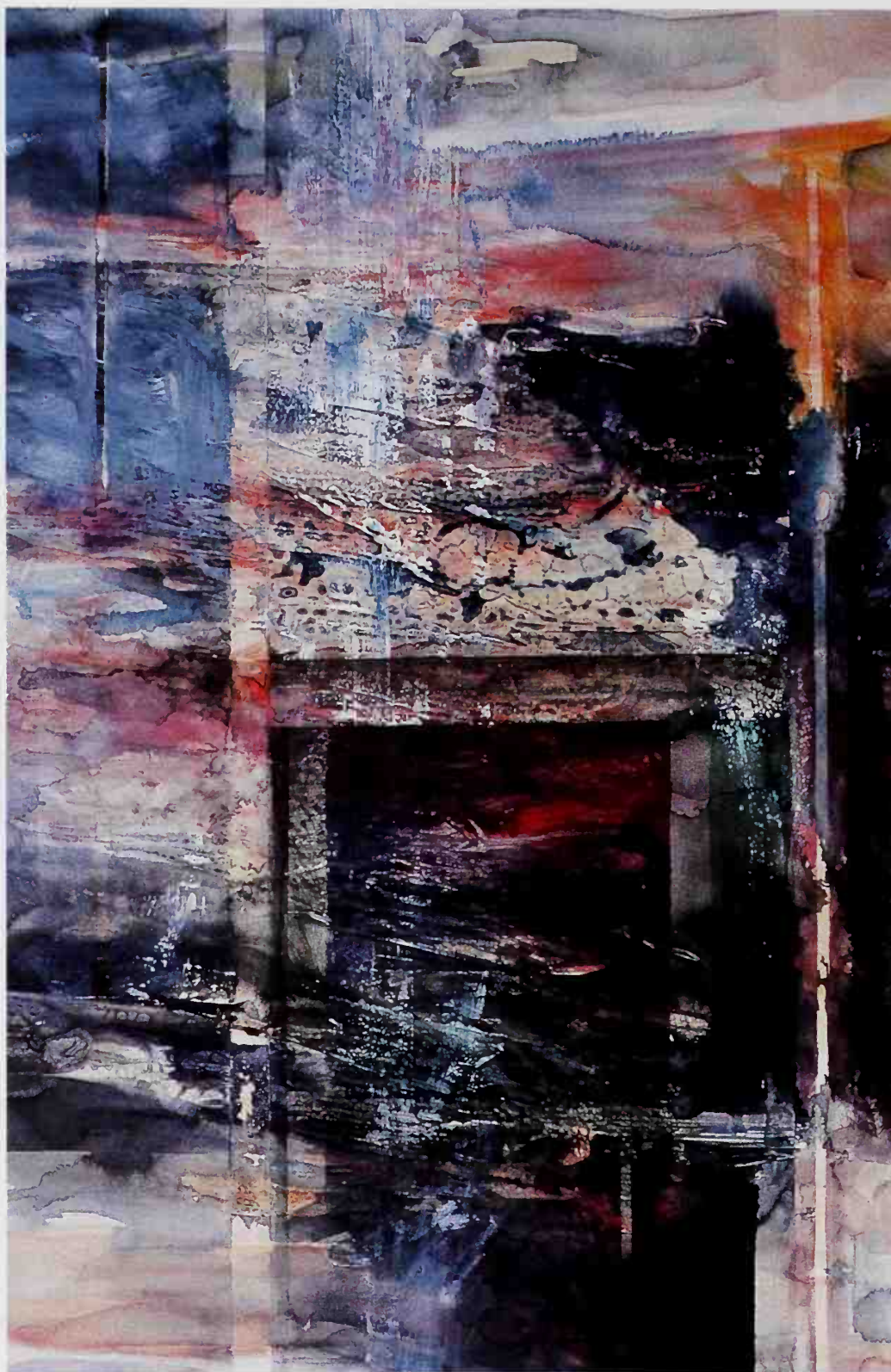
EMILY JAMES

*The Hearth*

15" x 20" (38 cm x 51 cm)

Watercolor board

*The Hearth* was inspired by the home of *Gone with the Wind* author Margaret Mitchell, a once stately mansion that has fallen into disrepair. Balancing the suggestion of the linear structure of the room, the feel of aged, water-damaged, textured surfaces, and a subtle amount of warmth of memories provided the challenge. Exciting textures were created by applying Liquitex Gelex with a brush and palette knife to areas before painting. The Gelex doesn't totally resist the watercolor, resulting in a visual effect of cracked plaster and charred logs in the fireplace.







**MARY JANE BELL**

***Reflections***

15" x 22" (38 cm x 56 cm)

Arches 140 lb. medium

The essence of *Reflections* is the contrast of the hard-surface textures of the paperweights to the designs within them. Depicting the hardness of glass and metal using pure watercolor provided a challenge. In the background, I worked wet-in-wet to create the soft texture. Dry wash was used on the paperweights, gradually building up from light to dark. I tried to save the whites, but in several areas I used a razor blade to retrieve highlights.





**MARY ELLEN ANDREN**

***Remembrance***

20" x 23" (51 cm x 58 cm)

Crescent 114 cold press board

Watercolor with acrylic and collage

For *Remembrance*, a ground layer was established and a somber mood was set. Calligraphy was used between layers of transparent color and torn papers built up the collage, helping create texture and dynamics. Texture was extremely important in conveying the fragmentation of lives in this personal and deeply felt memorial to Flight 800.





**JANE OLIVER**

***The Store***

16" x 20" (41 cm x 51 cm)

90 lb. hot press

Watercolor with acrylic

Working on dry paper, I first applied frisket in flat patterns and painted with thin acrylics. After removing the frisket, I soaked the paper, crumpled it in a ball, rolled it out flat, and while still wet, applied washes of watercolor. I appreciate this technique for the way watercolor falls on the crumpled paper and the brighter colors resulting from the acrylic underpainting.



L. HERB RATHER, JR.

*Glass and Brass*

30" x 22" (76 cm x 56 cm)

Arches 140 lb. rough

I chose the subject primarily for the intricate textures portrayed. Keeping patterning as the central focus, the cut-glass vase provided the opportunity to depict deep-cut patterns and shallow frosted-cut areas emphasized by the refracted light patterns. The hammered-brass bowl and crocheted tablecloth offered contrasting textures particularly suited to the transparent glazes of the watercolors. My primary technique was direct painting on dry paper; some edges were softened with tissue while still wet.







**PATSY SMITH**

***Winds of Autumn***

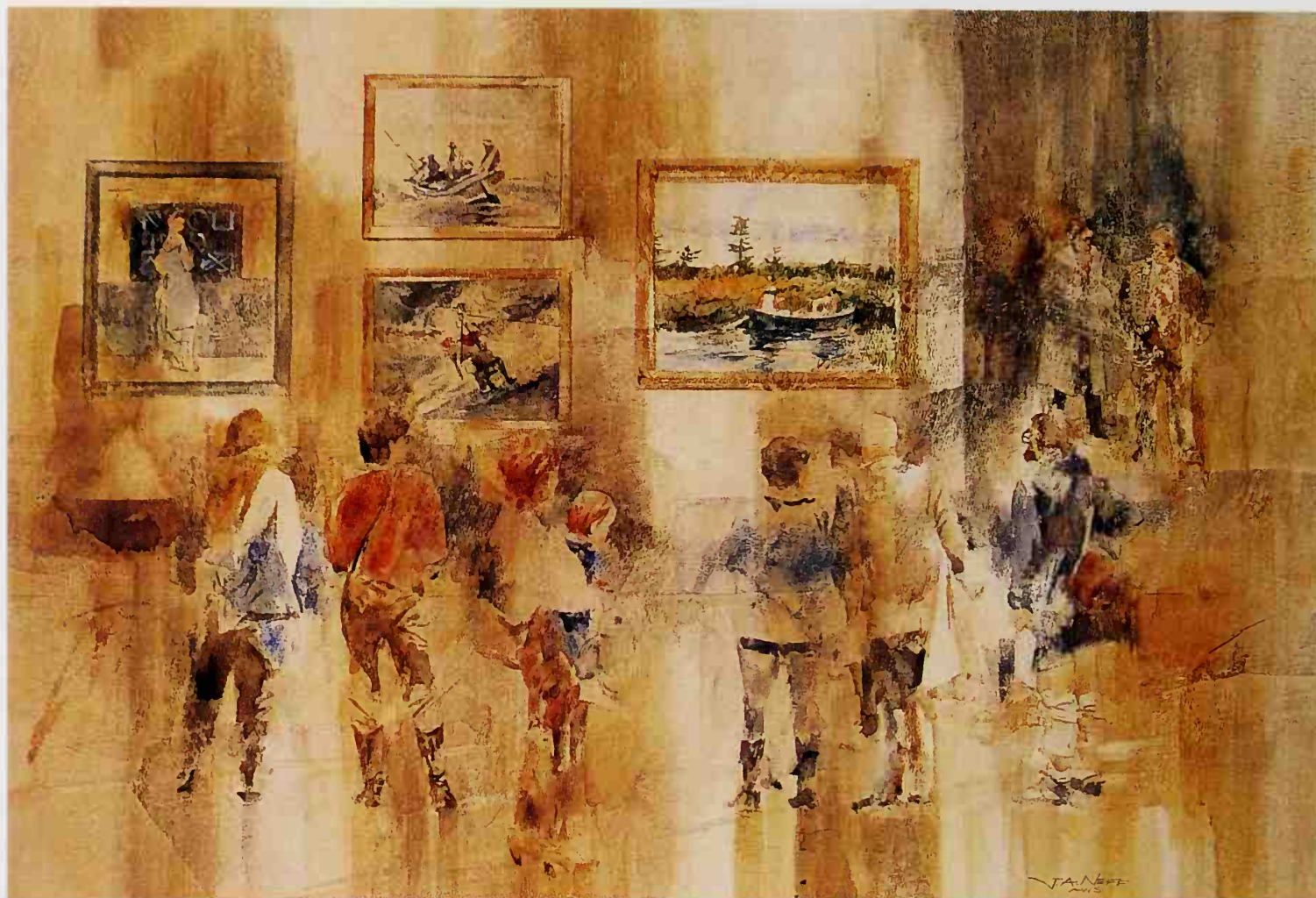
40" x 60" (102 cm x 152 cm)

100% rag 6-ply museum board

Watercolor with acrylic

Watercolor pigment was poured, dripped, and dappled to produce a mottled surface on the board. Once dry, thinned acrylic was glazed over, scraped through, and painted in linear strokes to tie the shapes together. Larger shapes were built to add stability to all the textures and smaller shapes. The feeling of wind through the leaves was enhanced by a final glazing of deep-colored darks.





**JOHN A. NEFF**

***Appreciating Homer***

20" x 28" (51 cm x 71 cm)

tissue on double weight  
illustration board

Watercolor and acrylic

Acrylic washes were randomly used to create a surface texture. When pleased with the initial washes and shapes, I reviewed my collection of prints and slides from an exhibition of Winslow Homer's work for placement in the composition. I drew outlines of the figures on a separate sheet and cut them out for arrangement in the background. Controlled brushwork was used for the final painting.





# HELLA BAILIN

## *Roosters*

29" x 21" (74 cm x 53 cm)

Whatman illustration board rough  
Watercolor with acrylic and casein

Starting with a charcoal drawing, I painted the background with transparent watercolor in ochres, reds, and sepia. Torn pieces of magazine and newspaper were pasted on and glazed over with a thin coat of raw umber acrylic. Lighter parts of the roosters were then wiped away and a sponge was used to create texture. After drying, I applied red casein on the roosters' heads, white casein highlights on their bodies, and accent colors in several areas to complete the painting.





**JEAN DEEMER**

***Intervention***

24.5" x 32" (62 cm x 81 cm)

Indian Village 300 lb. rough over  
Saunders Waterford 300 lb. rough

My focus on geological formations—something new formed from shattered remnants—translated well using 300 lb. rough papers to capture the inherent texture of nature. The work began intuitively, glazing washes of color, scumbling, blotting, adding lines or marks, and artificially aging the paper to convey the essence of time. The paper was cut and peeled back to create layers. The Indian Village paper was torn apart and new shapes were created, with some layering and additional color glazes. Scraps from my collage bin were used for the intervention.



**DONNA WATSON**

***Asian Harmony***

20" x 26" (51 cm x 66 cm)

Crescent watercolor board hot press  
Watercolor with watercolor crayons,  
gouache, and collage

Texture adds interest and excitement to my paintings, and my choice of materials is directly related to the types of textures I want to create. Hot-press watercolor board allows for special effects of splattering, scratching, and moving the paint around. I started with watercolors and watercolor crayons and then added gouache in layers, allowing parts of the underpainting to show through. Rice papers and handmade papers were added for extra texture, and paint was again layered over parts of the papers to achieve a balance of textured and rest areas.







**CAROLANN WATTERSON**

***Abstract Noir***

22" x 30" (56 cm x 76 cm)

Arches 140 lb. hot press

Watercolor and gouache

The composition of abstract forms in this painting is designed using texture only. Created using acetate shapes and crushed dye paper, gouache covers some areas of color to create a veil and subdue the negative spaces.





**KATHLEEN PAWLEY**

***Patio Patterns***

22" x 29" (56 cm x 74 cm)

Strathmore 3-ply bristol vellum

The challenge of *Patio Patterns* was to interpret the diamond patterns of the iron table and chair, while retaining the integrity of the wash of the background darks. Bristol vellum, being less absorbent, made it possible to carry the wash through the iron work pattern, and return later with a small bristle brush to scrub out suggestions of the grids. The intense sunlight casting the shadow pattern on the patio maintained the flow of the circular patterns that repeat diagonally across the composition. Dark watercolor splashed onto the flowerpot and geranium add solidity and contrast to the ethereal feeling of light.





**MAXINE CUSTER**

***Ancient Ones***

22" x 18" (56 cm x 46 cm)

Arches Aquarius II

Watercolor with acrylic, gouache, and watercolor crayon

Use of texture suggests ancient facades, creates mood, gives the essence of past civilization, and serves as an invitation to the viewer to linger and explore the content of *Ancient Ones*. In the process of painting, the ancient figures seemed to emerge entirely on their own. This work developed using techniques that included layering of paint, transparent glazes, scratches with various tools, resists, and stamps I carved from a variety of materials.





**FRANK MILAUSKAS**

***Marking Time***

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

The success of *Marking Time* depended on total concentration on texture. The lobster markers, originally brightly painted, are now faded and worn, the ropes now salt-eroded, and the post and roughly hewn split-rail fence are deeply weathered. Once, these markers identified prize lobster areas off the coast of Monhegan Island, Maine, now, they are simply marking time with quiet dignity.





**BOGOMIR BOGDANOVIC**

*Winter*

22" x 28" (56 cm x 71 cm)

140 lb. cold press

In the small, old town of New Milford, New York, many of the buildings date from the nineteenth century. Texture is clearly visible on the road, building facades, and trees. Texture is part of an artist's craft, suggesting the reality of object surfaces, distances, atmosphere, and contrasts. The road and walls were first washed in burnt sienna and ultramarine with a round sable, followed by a loaded flat bristle drybrush with the colors which was glided over the ridges of the paper. The trees throughout the work were drybrushed.





**RICHARD P. RESSEL**

***Casualties***

20" x 28" (51 cm x 71 cm)

Fabriano Artístico 140 lb. cold press

Watercolor with acrylic

The sand in *Casualties* had to have the illusion of being three-dimensional since it was such a large part of the composition. I began by masking everything but the sand, and then used a toothbrush to spatter masking fluid over the sand area. After drying, I applied a wash of color and continued this process, working progressively from light to dark. The permanence of acrylics enabled me to use the masking fluid on top of already painted areas without disturbing the previous washes. When the masking was removed, the sand had a convincing texture because the lighter grains of sand were on top of the darker areas.





**JOANNE AUGUSTINE**

***Sun-Seed***

25.5" x 33.5" (65 cm x 85 cm)

Strathmore smooth

This enormous past-its-prime sunflower made a strong impression on me. The smooth green stalk and yellow petals contrasted with the pecked-at seeds and raggedy, sculpted leaves. To create these textures, I applied watercolor directly on dry paper and let the colors mingle on the surface. I used a variety of dark, non-staining sedimentary colors for the seeds, and I pulled out the light and dark patterns with brushes. To create the dry, rough leaves, I let the colors run together with water, and then lifted lights and dripped more darks to accentuate the form and contrast.





**PATRICIA M. SAN SOUCIE**

***Splash/Golden***

22" x 30" (56 cm x 76 cm)

Arches 140 lb. hot press

Watercolor with gouache

Different kinds of filters produce rich and varied textures: rice paper produces large blobs or delicate dabs of mixed color, depending on how it is manipulated; facial tissue yields striated patterns; and laces dry in puddles of paint in their own images. These materials offered a starting point for *Splash/Golden*. Brushwork and strips of collaged metallic tissue completed the composition, allowing for the enjoyment of colors, linear elements, and spatial arrangements.





**LINDA FIEDLER**

***Peacocks***

22" x 30" (56 cm x 76 cm)

Bockingford 140 lb.

*Peacocks* was started by pouring paint onto a randomly wet sheet of paper and texturing the surface with salt, alcohol, plastic wrap, water drops, and spattered paint. The subject matter was chosen after this process, with lifting and positive and negative painting techniques used to complete the painting. Texture simulates the look and feel of feathers and detail, but the work maintains an abstract quality that remains personally unique.





**ROBERT Y. MINAMI**

***Tsukiji Fishmonger II-Japan***

28" x 22" (71 cm x 56 cm)

Arches 140 lb. rough

Watercolor with acrylic and rice paper

The Tsukiji Fishmarket, located in the Tokyo Bay area of Japan, was the ultimate choice for focusing on textural painting. This cacophonous island of fishmongers, calligraphic signs, and a variety of fish provided an opportunity to paint many textures within one work. Several different sizes of brush, a comb, jar lids, and acid-free Japanese rice papers were used in the painting process. In the final stage, a glazing of cobalt blue and yellow ochre subdued the receding areas and the fishmonger was refocused as the center of attention.





**VALAIDA C. D'ALESSIO**

***Floral Fantasy***

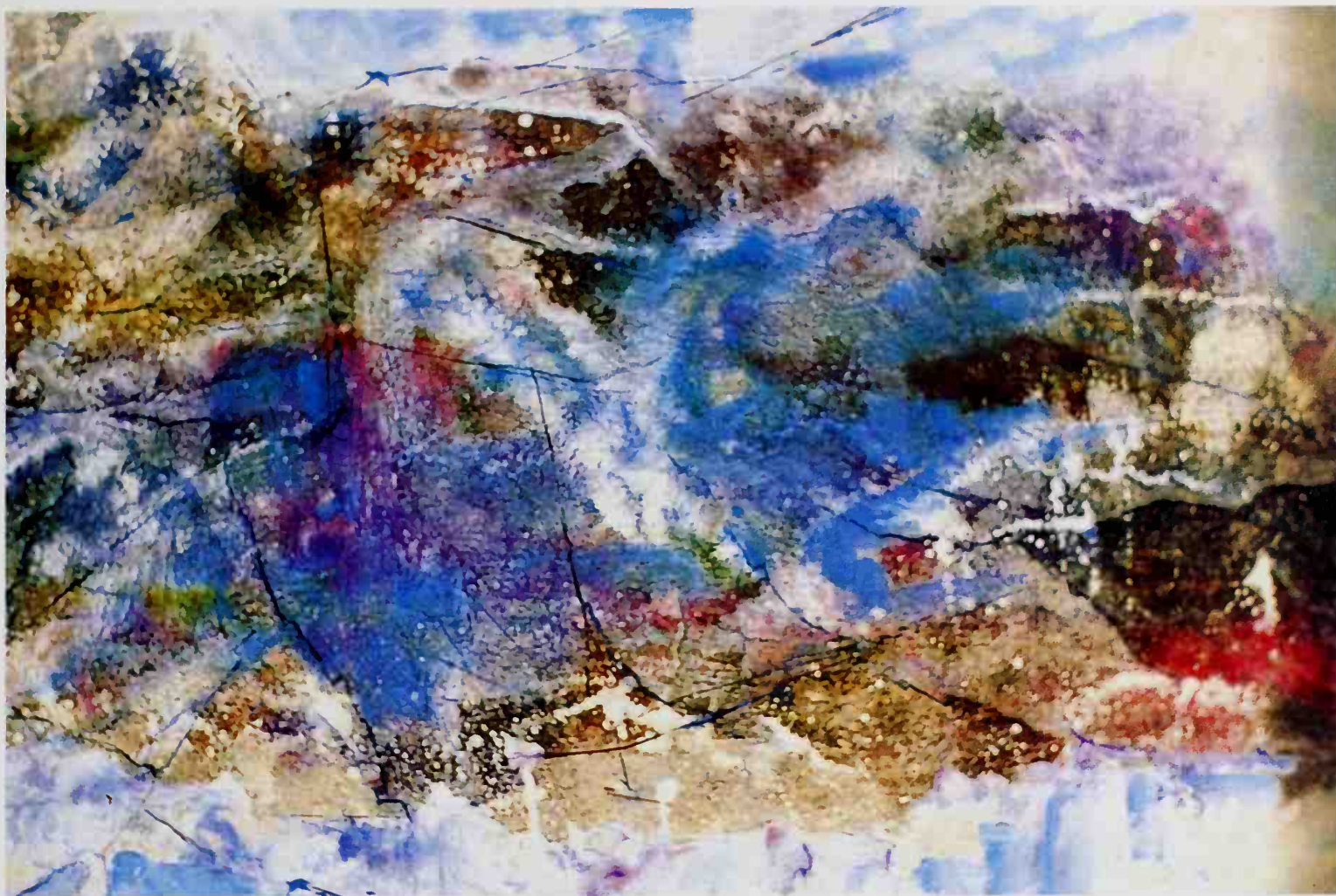
22" x 30" (56 cm x 76 cm)

Strathmore Aquarius II

Watercolor with gesso and crayon

I began this painting by randomly placing marks on the paper with a piece of paraffin wax and multi-colored crayon. Initial washes of color inspired by flowers were sprayed with water and tilted so the paint would run across the surface. I threw kosher salt into the wet paint to add texture and blooms, and followed that with wax paper placed over several parts of the painting. After the paper dried, I did more painting and added white gesso for more texture.





**DIANNE M. BENSLER**

***Winter Solstice***

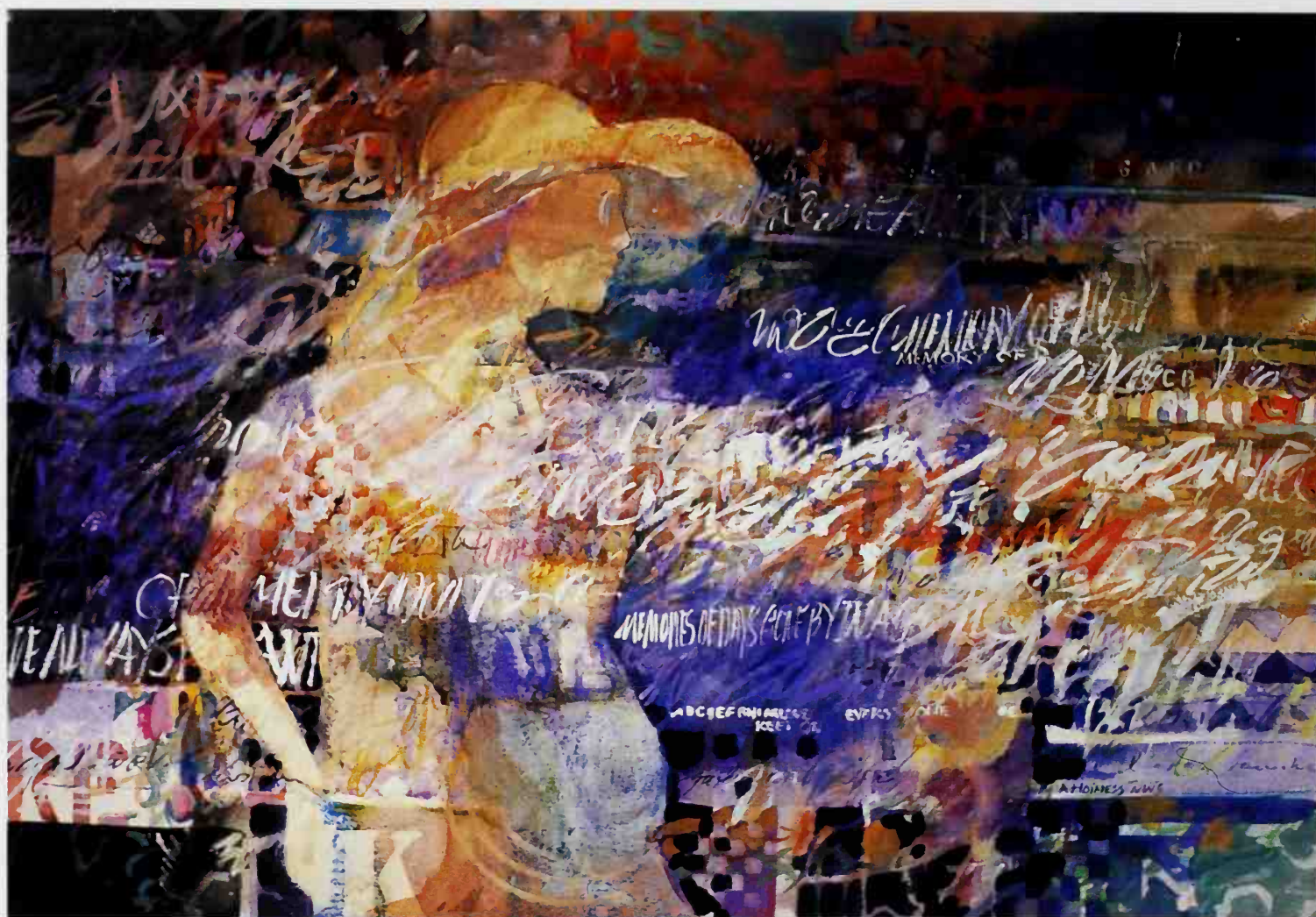
22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press rough

Watercolor with acrylic, ink, rice paper,  
and gesso

Use of color and texture best expresses my love of nature and watercolors. In *Winter Solstice*, the mountains were painted wet-in-wet with watercolor, followed by an application of wet-in-wet acrylic, using heavier texture near the base of the mountains. While still wet, ink was dropped into the areas of darker values and plastic wrap was pressed overall and let dry. After removing the wrap, rice paper was glued over the entire surface and torn into abstract, overlapping shapes. More acrylic washes were applied and gesso was sprayed. The mountains were delineated using a palette knife to establish vertical and horizontal marks.





**JUDY A. HOINESS**

***Memories II***

22" x 30" (56 cm x 76 cm)

Lanaquarelle 300 lb. cold press

Watercolor with gouache

I want viewers to have their own unique reaction to this painting. The script in the background was included as a piece of visual texture, rather than a literal script to be read. I used thin strips of masking tape while laying the script; the tape was removed near the completion of the piece. This technique added to the texture of the piece.





**WILLENA J. BELDEN**

***Entry Level***

21.5" x 29" (55 cm x 74 cm)

Arches 140 lb. cold press

Watercolor with acrylic and ink

Beginning with transparent colors, I applied five or six layers of color to create texture and achieve depth and movement. I incorporated fabric, plastic, lace, and any other interesting object that lent itself to printing or resisting color. There are infinite possibilities using planetary themes as a free form of expression, and for me they symbolize the endless possibilities of our own lives.





**ROSALIND A. WEBB**

***Floral Fantasy***

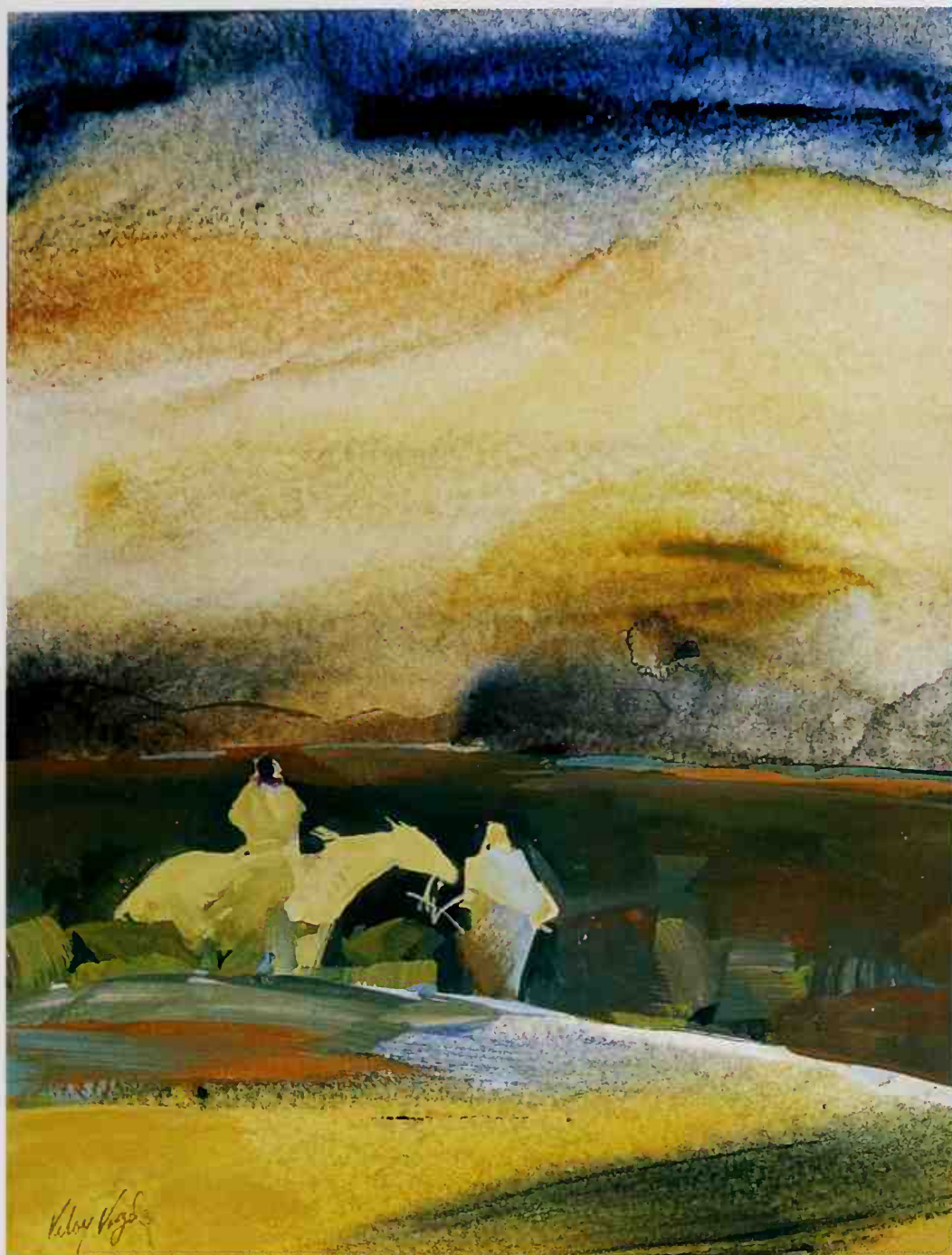
15" x 20" (38 cm x 51 cm)

300 lb. cold press

Watercolor with acrylic, gouache,  
and gesso

Texture is the dominant theme of *Floral Fantasy* and was achieved primarily by using various types of oriental papers. Opaque paint was used to establish subordinate shapes and transparent paint was used to combine shapes and textures. A variety of shapes adds to the mystery of the work by creating a curiosity about the type of flower portrayed and a sense of intrigue about the shapes found within the flower petals.





**VELOY J. VIGIL**

***Watching Storm***

12" x 10" (31 cm x 25 cm)

AHC 3-ply multimedia artboard

Watercolor with acrylic and gouache

Both the use of layered washes and cross-hatched brushstrokes impart a textural quality to *Watching Storm*. Drybrush work over selected areas added to the graininess of the surface and washes of complementary colors added a brilliance to the surface.



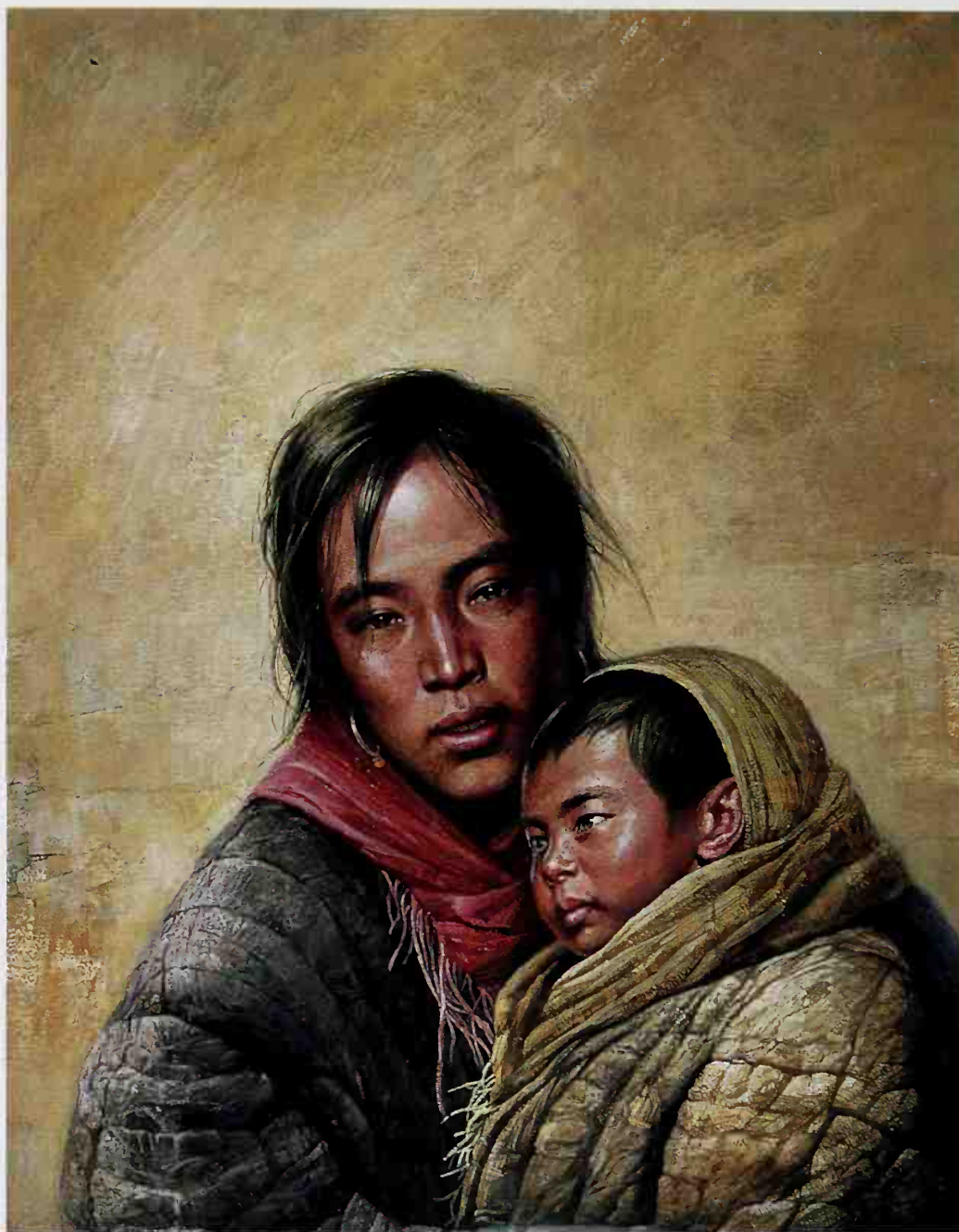
**Z. L. FENG*****Mother and Son—Tibet***

32" x 24" (81 cm x 61 cm)

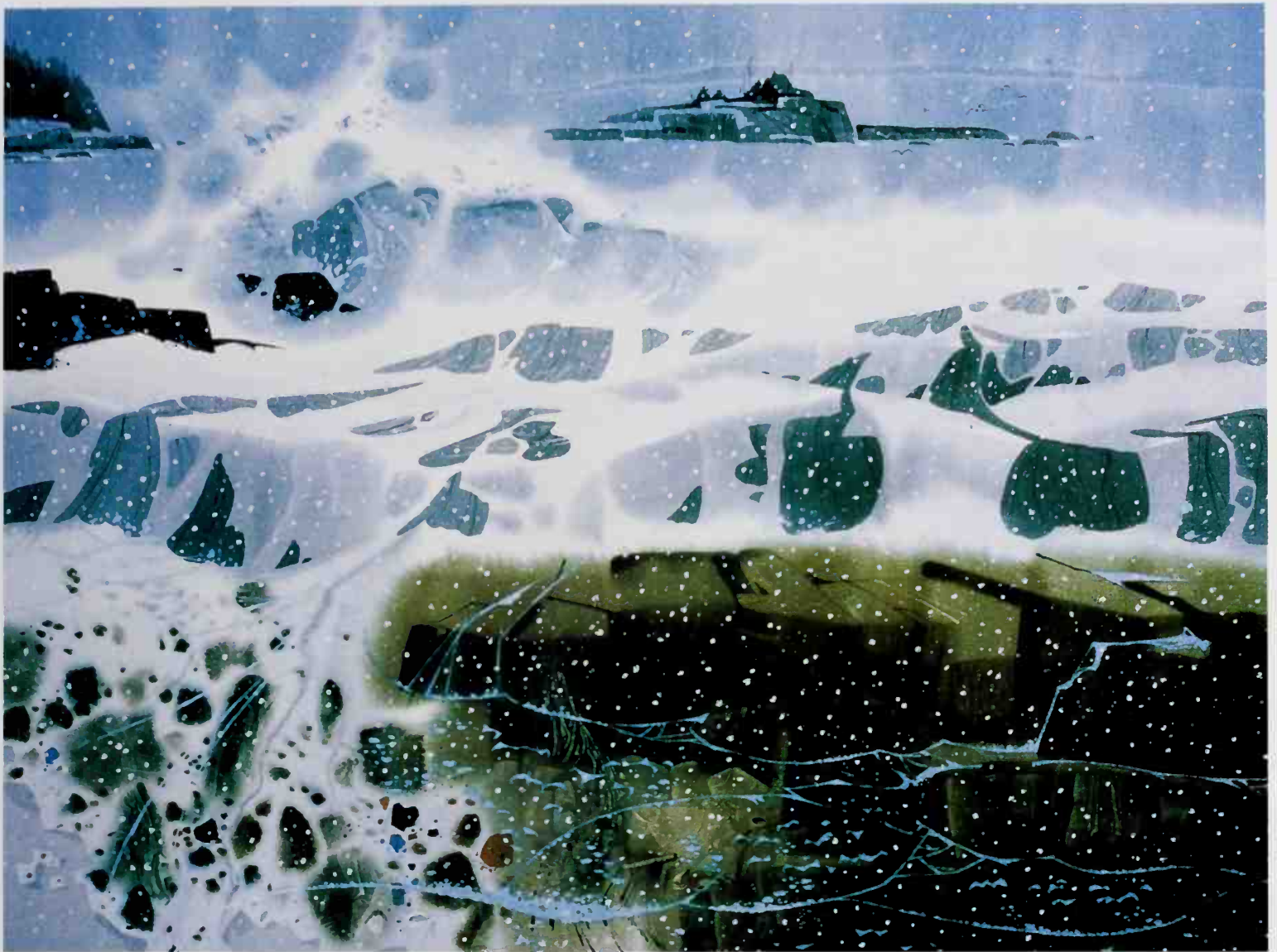
Arches 140 lb. rough

Watercolor with gouache

In a small village high in the Tibetan mountains, I sketched this mother embracing her son in a desolate setting. A watercolor base, followed by gouache drybrush coatings, was used to effectively portray the characteristic textures of this moving scene. The creases of the faces and clothing and the rough earth of the wall come together to reflect the bleakness and serenity of the environment, making the painting move with the spirit of the ceaseless life struggle.







**ROBERT ERIC MOORE**

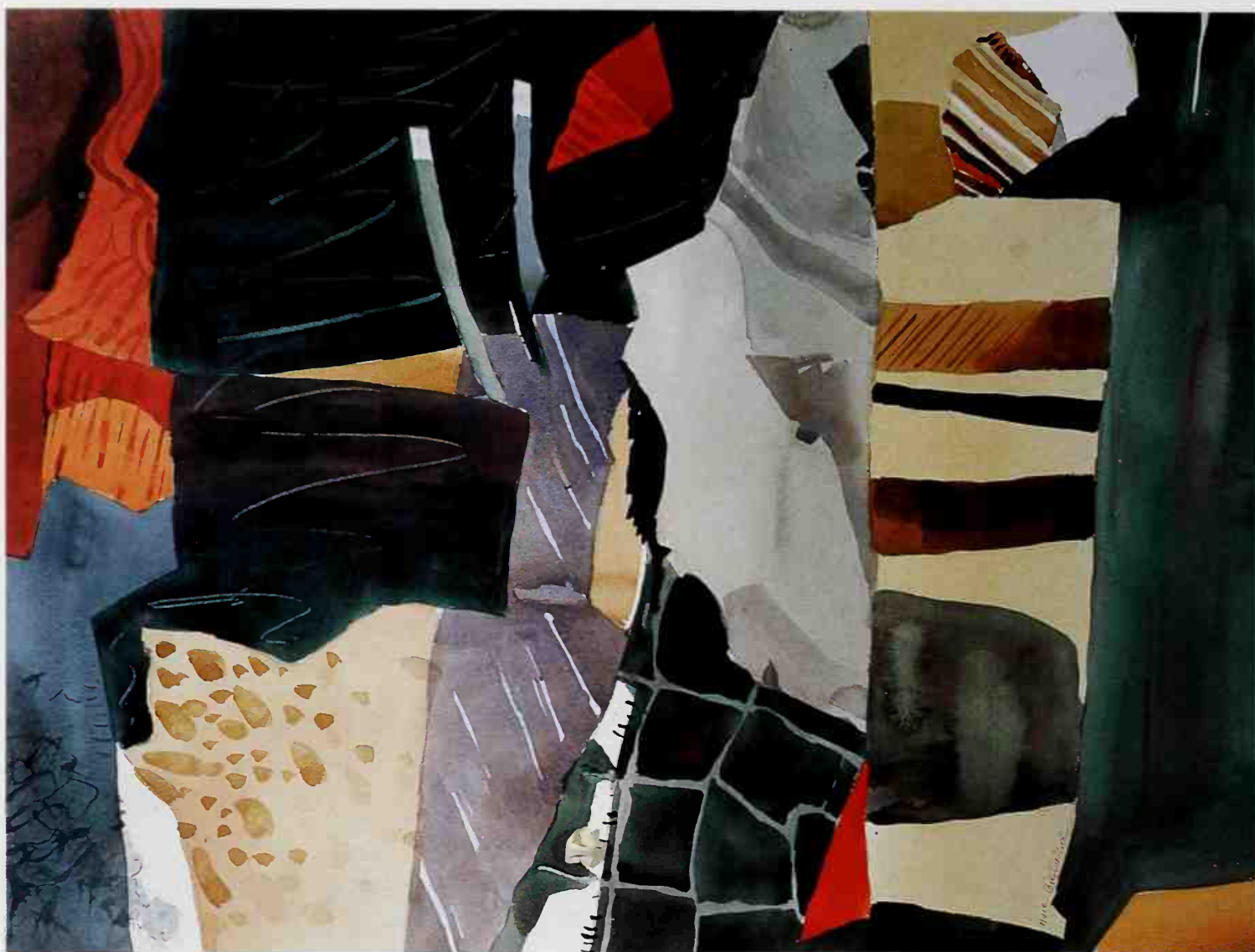
***Winter Morning—Gooseberry Island***

21" x 28" (53 cm x 71 cm)

Arches 140 lb. cold press

Texture is primarily achieved in a painting by manipulating color and washes. I paint wet-in-wet and use a trial-and-error method, and use a variety of techniques to produce texture, including stippling, brushwork, salt, and sand.





**AVIE BIEDINGER**

***Turtle Soup***

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

*Turtle Soup* began as a working collage. In lieu of a thumbnail sketch, I composed a small working collage, photographed it, and enlarged it to the desired size using a slide projector. As the actual painting progressed, it dictated its needs. Textures added exciting interest and life to the established shapes. On occasion, a finished painting barely resembles the beginning collage, allowing freedom of choice to come into play.





MEI SHU

*Lilacs and Lace*

30" x 22" (76 cm x 56 cm)

Strathmore Aquarius II 80 lb. hot press

In *Lilacs and Lace*, transparent watercolor was the perfect medium to reflect the natural simplicity of the flowers and purity of the lace. The light layers of colors emphasize the silky texture of the petals and the delicate structure of the patterns. The vase and background give a sharp contrast to the soft lilac and lace, providing a harmonious overall effect that hails the glory of natural beauty.



LOUISE L. BARRATT

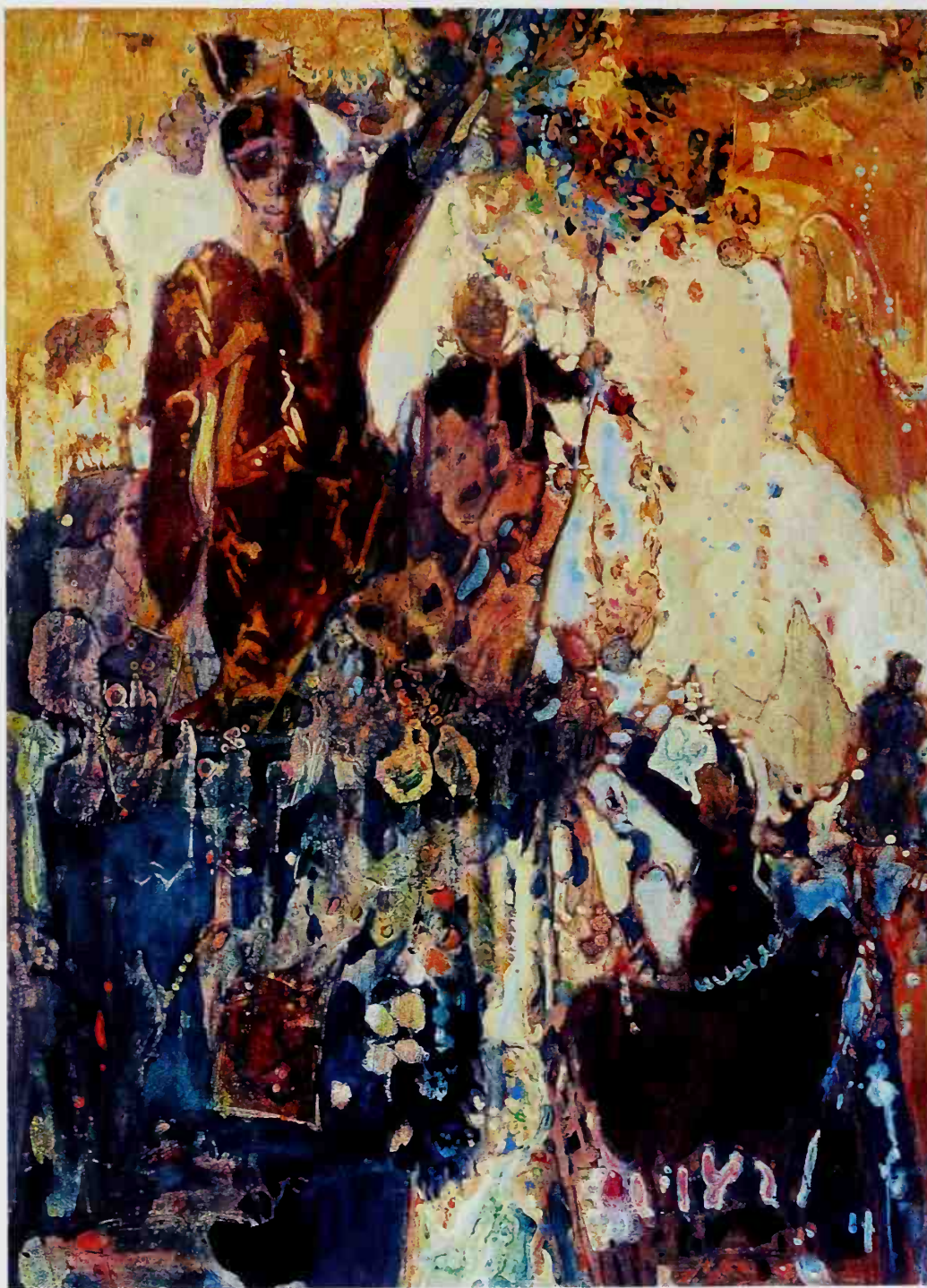
*Icon Series: Gaiety*

30" x 22" (76 cm x 56 cm)

Strathmore Aquarius 80 lb.

Watercolor with acrylic

Parades, especially Mardi Gras, symbolize gaiety. I wanted to express this feeling of "caution thrown to the wind" as seen with the ticker tape, confetti, and beads that are showered into the air. Materials used to express the texture of this aerial phenomena were acrylic paints, spray bottles of water and alcohol, and various pencils. I drew, and then sprayed water and alcohol into wet paint to achieve the desired effects. Many layers were involved in the entire process.







**BETH PATTERSON TOONI**  
***Still Life with Green Apples***  
 16" x 21.5" (41 cm x 55 cm)  
 Arches 300 lb. cold press

I started *Still Life with Green Apples* using thin transparent washes, and then added heavier, denser drybrush applications of paint to suggest form. Spattering, blotting, and smudging were used to suggest surface texture and add a sense of realism. The smooth finish of the apples is contrasted with the roughness of the basket and the flat dullness of the background. These textures, along with the decorative pattern of the antique tablecloth and polished surface of the table and paring knife, add movement and excitement to the composition.



**BETSY DILLARD STROUD**

*Imago Ignota #3*

30" x 22" (76 cm x 56 cm)

Strathmore Aquarius II

Watercolor with acrylic

Texture reflects personal, innate responses to the medium and becomes the subject of the work by expressing the subconscious. Texture is produced by spontaneously pouring mixtures of pigments, brushing them together, and then wiping out select areas. Techniques employed to create texture include drawing into the thick paint with sharp instruments, drawing with an oiler filled with alcohol, and scraping away with various tools.







**JANICE HARRIS BURSTALL**  
*Oriental Chicken for One—Second Serving*

12" x 13" (31 cm x 33 cm)

Arches 140 lb. hot press

Watercolor with gouache

When building the relationship of objects that are employed in the design of my still-life arrangements, I search out subjects with varying tactile qualities. Enjoying the challenge of creating the illusion of different surfaces, the 140 lb. paper allows for the crisp, hard edges of a smooth object. It also accommodates the small, light washes and build-up of glazing washes that I use to interpret textured surfaces. The opposition of the surfaces and their contrasting textures creates an impact and enhances the interest of the work.





**HAROLD E. LARSEN**

***Life Force***

30" x 36" (76 cm x 91 cm)

140 lb. rag

Watercolor with acrylic

Building up surfaces and creating textures is a means by which I express emotion. The surface is created with ground pumice and Golden absorbent ground material. The texture and resulting visceral excitement of *Life Force* was created between the underlying surfaces with acrylic washes and heavy applications of acrylic paint.





**ELLEN MURRAY**

***Treasure Trove***

29.5" x 39.5" (75 cm x 100 cm)

Arches 300 lb. cold press

The amassed treasure of the precious and luxurious objects seen in *Treasure Trove* is meant to tantalize and delight the tactile senses. A range of smooth textures and highly reflective metallic surfaces was selected to play off of one another. All are tied together with a variety of glowing fabrics. Differing surfaces were achieved through repeated layering, glazing, and juxtaposing cool and warm colors. Soft diffused highlights on the interior of objects contrast with crisp, hard outer edges. This combination of hard and soft heightens the work's glow and appeal.



**HELEN OAKLAND*****Oriental Poppies***

38" x 30" (97 cm x 76 cm)

Arches 140 lb. cold press

Watercolor with gouache

*Oriental Poppies* was begun by floating very thin washes of watercolor onto damp paper and lifting in the areas in which I wanted to maintain the lightest values. A series of glazes were then applied, using various methods to create texture. While the washes were still damp, I used tissue, sponges, and paper towels to lift off paint and allow the underpainting to show through select areas. Spraying denatured alcohol while the glaze was drying created interesting and unpredictable textures. The background was achieved by negative painting, and gouache was added for the darkest values.







**CATHERINE A. MAHONEY**

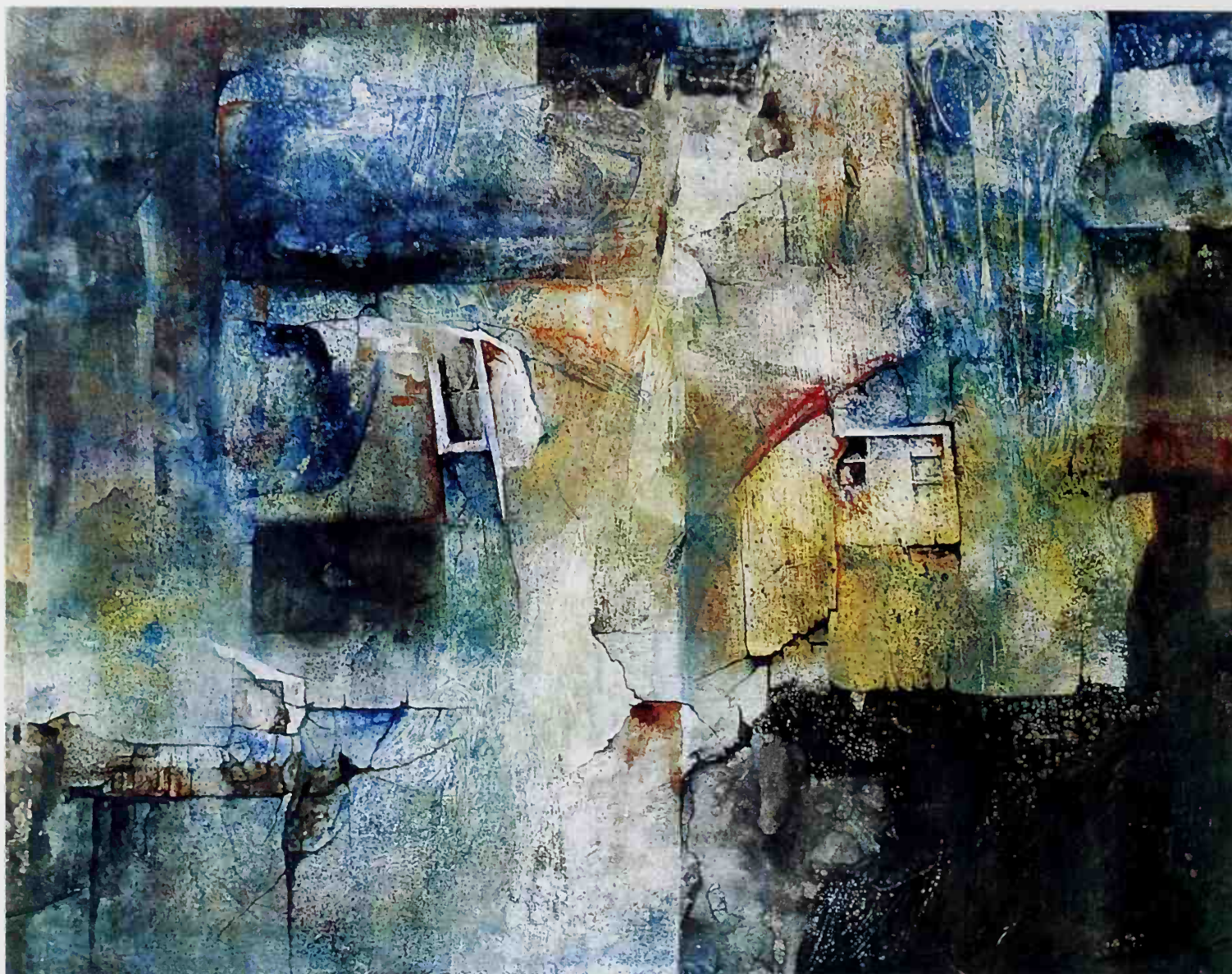
***Arizona Attraction #1***

14" x 20" (36 cm x 51 cm)

Strathmore Aquarius II 80 lb. cold press

To record the intense feelings I had while climbing a trail in the Saguaro National Park, I applied washes of reds, purples, greens, tans, and sepias to the watercolor paper and immediately laid plastic wrap into the pools of color. I then painted flora and fauna shapes into the foreground with white gouache. As the surface of the painting was drying, I dropped sand onto it and sprayed it with water to create additional textures. All of these techniques created textures that were consistent with my memory of the subject.





**GRETA SMITH GREENFIELD**

***Antique Wall, Venice***

18" x 22" (46 cm x 56 cm)

Crescent 114 cold press

Watercolor with acrylic

Enchanted by a wall in Venice, I sketched and photographed it for later consideration. In my studio, I began the process of designing the subject and creating methods to reproduce the wall's age and deterioration. Crescent board was chosen for its smoothness, strength, and ability to withstand glazing. I began with acrylic paint, which dries quickly and provides strong color, layering warm and cool washes. Plastic wrap, spattering, sponging, and using salt and alcohol to remove paint were techniques used to achieve the texture required. Watercolor was glazed over some areas to complete the composition.





**DAVE DEMARCO**

***The Waning Years***

20" x 30" (51 cm x 76 cm)

cold press illustration board

The weathered wood textures seen in *The Waning Years* were produced through a complex interaction of colors, pattern, and light. Capturing the essence of the weathered surface was done one board at a time, taping each one out. Areas selected to show rot were painted with water and then rubbed to achieve the appropriate texture. Layers of wet-in-wet underpainting were then applied and allowed to dry with spray, spatter, and drybrush techniques adding further texture. Light, shadow, and deep contrasts were produced, followed by additional color washes and tints deemed necessary to complete the painting.





**DON GETZ**

*Walker Boyd*

15" x 22" (38 cm x 56 cm)

Canson airbrush paper

Working on slick-surface paper with quality paints lets me create unique, mottled textures because the paper initially resists the paint and allows it time to separate into granular patterns before being absorbed. I used Canson airbrush paper for this painting, but have achieved similar results from coating paper with acrylic gesso.





**ANNE BAGBY**

***Strawberries***

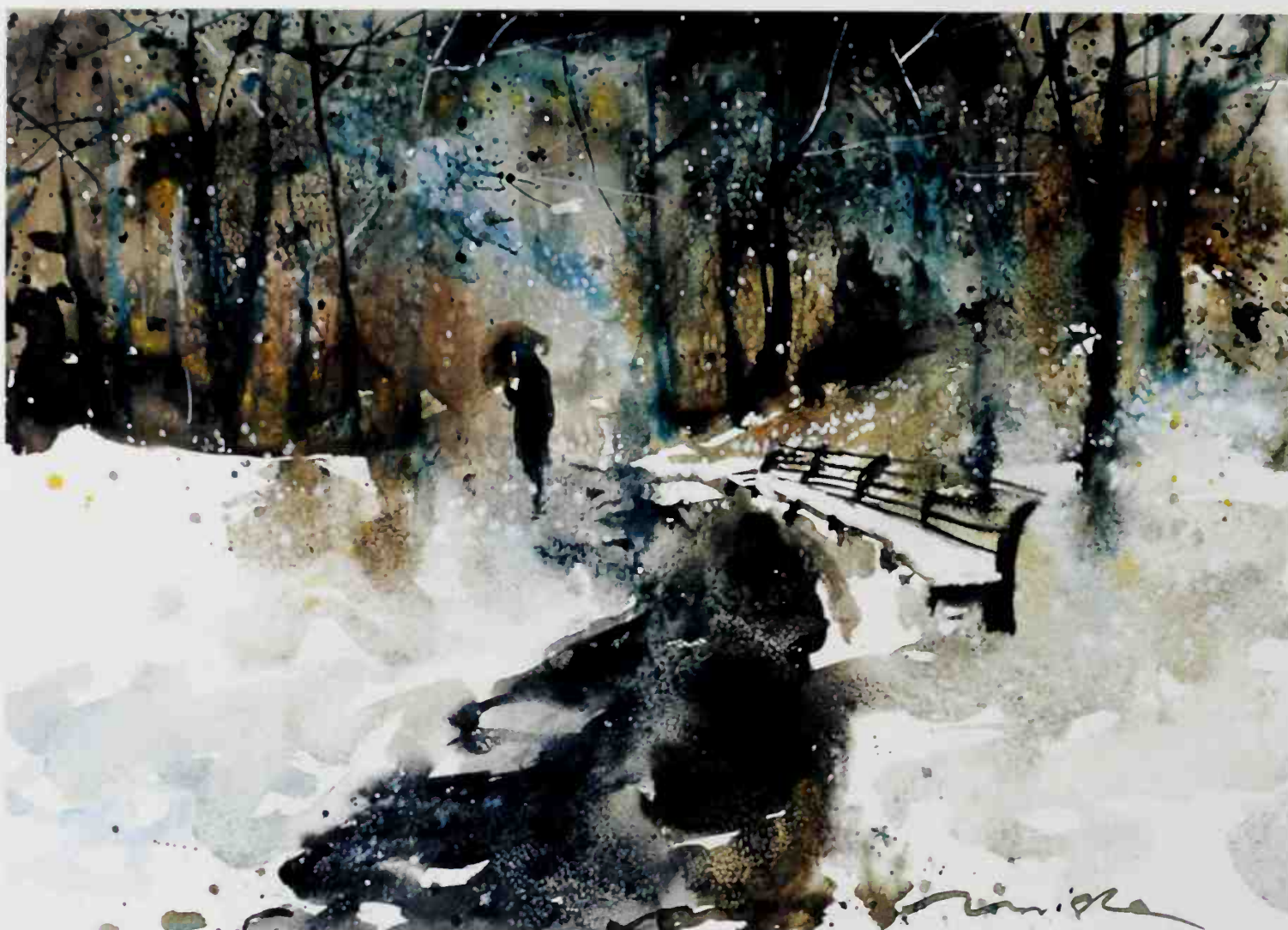
7" x 7" (18 cm x 18 cm)

Arches 140 lb. cold press

Watercolor with acrylic and colored pencil

In *Strawberries*, I protected the blue watercolor with contact paper and cut out the white area with a hot stencil cutter. A gentle lifting of paint with a sponge created the white area in the plate. The texture of the lifted area is softer and more subtle than it would have been if I used white paint or relied on the white of the paper. Some blue-gray remained, giving the painting its warmth and mood. Since the painting's composition is simple, this technique was very important. Background patterns were done with rubber stamps and textured with watercolor applied with a crow-quill pen.





**MICHAEL LENN**

***Almost Spring***

17" x 23" (43 cm x 58 cm)

Arches 140 lb. cold press

Watercolor with tempera

How does one paint weather? The texture of coldness, wetness, slushiness, or crispness must first be sensed or remembered. In *Almost Spring* I hoped to create the poetic mood of the final blast of winter before the coming of spring and the rebirth of life. The importance of texture demanded the use of a combination of diluted paint and the fusion of particles. Monochromatic watercolors and untouched white paper created an airy effect. I used salt to gather paint, creating a crystallized effect, and splashes of white tempera for snowflakes.





**ANN BELLINGER HARTLEY**

***Checkmate***

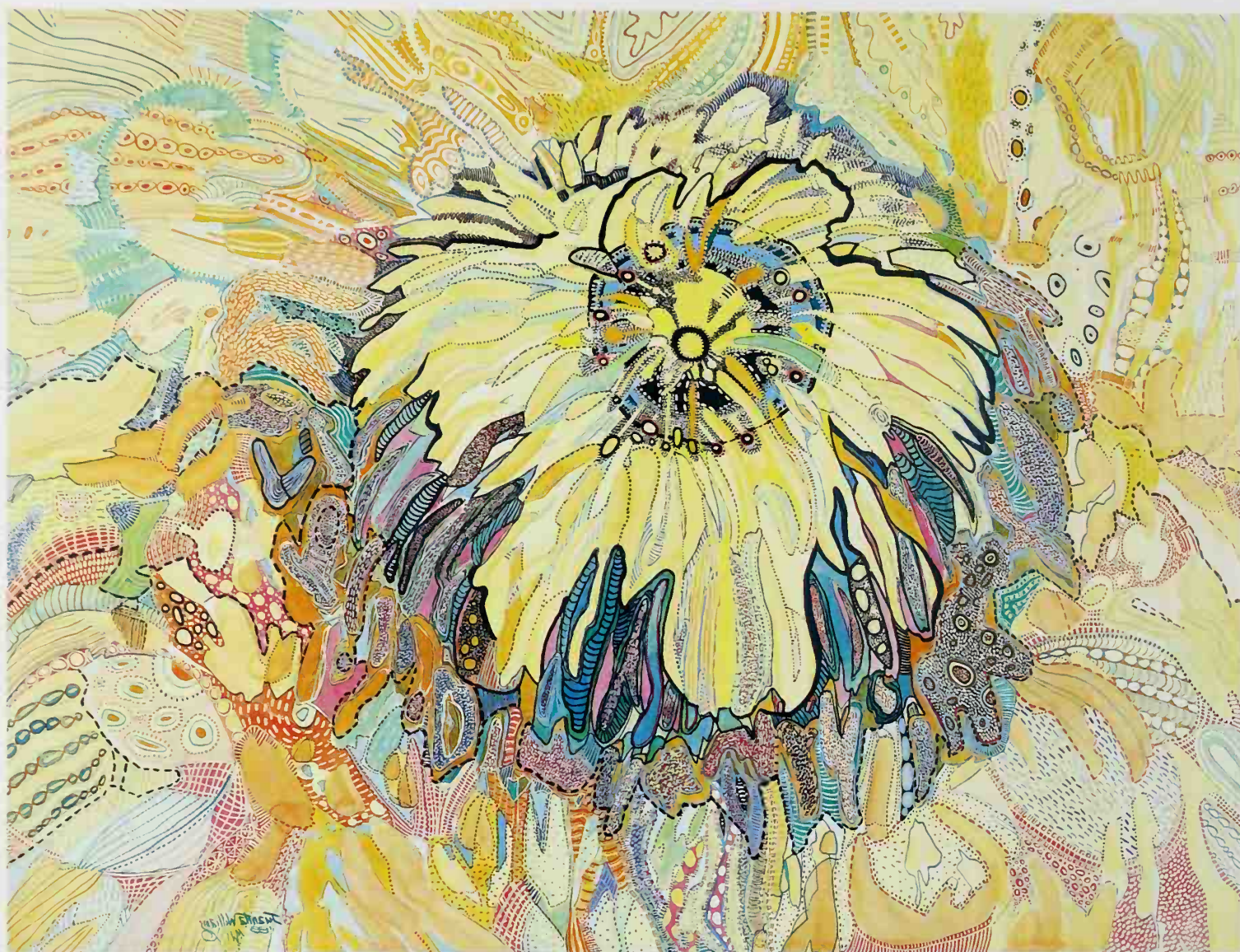
29" x 22" (74 cm x 56 cm)

Strathmore Aquarius II

Watercolor with acrylic

Checkerboards, windows, and house shapes appear in most of my work, with texture and design being the most important elements. I chose Strathmore Aquarius II paper because of its ability to remain flat after many layers of paint are applied to the surface. To build up layers of paint, I used a brush and stamped with different objects. I used a skewer to scratch back into the paint to create texture.





**JUANITA WILLIAMS**

***Ascension***

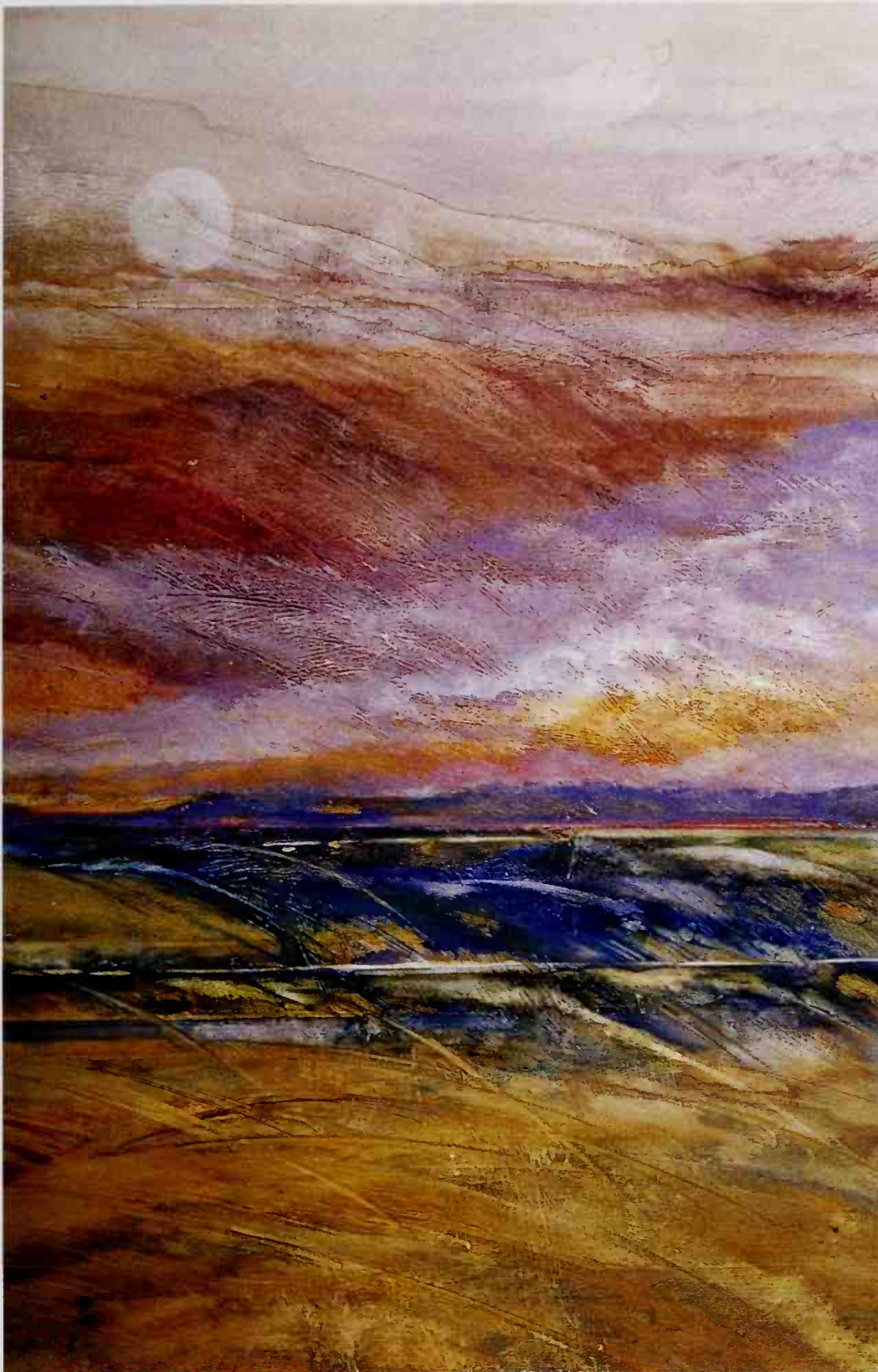
30" x 40" (76 cm x 102 cm)

Crescent illustration board

Watercolor with gouache

*Ascension* has illusions of texture created by transparent washes and very short brushstrokes. I used watercolor paint mixed with designer white, and painted from one of my close-up photos of a flower. When it was finished, I felt it had a spiritual feeling, hence the title, *Ascension*.



**TERRY WICKART*****Pale Moon***

21" x 17" (53 cm x 43 cm)

Crescent cold press illustration board

Watercolor with casein

Based on landscape and influenced by the elements of nature, texture within my work helps to convey the feeling and mood of the scene. I used gesso and gels in various areas as an underpainting, leaving other areas untouched as they all accept the washes in a different manner. Pure watercolor and casein were used in combination with brayers, rollers, knitting needles for scraping, old brushes, and my fingers. I worked in layers and worked back and forth, adding colors as well as removing paint by rubbing with damp tissues and towels, until the desired effect was achieved.





**GEORGE S. LOLI**

***Winter in Florence—La Pioggia***

9" x 12" (23 cm x 31 cm)

Arches 140 lb. rough

Watercolor with ink

In addition to the subject—a cold, rainy day in Florence, Italy—both process and material contributed to the textural end result of the painting. The process began with a water-soluble ink sketch, over which I applied hints of compatible, suggestive colors that enhanced the atmosphere. The layering process then included a spattering of watercolor from a stiff brush, followed by a conclusive ink definition in key locations.





**NANCY HOPPER**

***Ritual Sticks***

18" x 24" (46 cm x 61 cm)

Strathmore 140 lb. cold press

During the night, the wind left broken twigs on our driveway and sidewalk. Intrigued with the resulting patterns of the debris, I took reference photographs. Masking out the twig forms, I created the concrete texture by spattering about thirty layers of watercolor from a toothbrush, mopping up oversized drops with tissue, and using a hairdryer to speed drying time. I used Payne's gray, burnt sienna, indigo, yellow ochre, and a layer of Chinese white toward the end, working until the background was completely covered. The twigs were then painted in quickly and shadows were added.





**DIANE J. O'BRIEN**

***Velvet Depths***

22" x 30" (56 cm x 76 cm)

Winsor and Newton 260 lb.

Watercolor with metallic watercolor,  
watercolor ink, and rice paper

I began *Velvet Depths* with a loose underpainting and then collaged several layers of watercolor-tinted rice paper. The suggested shapes and texture of the rice paper gave the painting depth, movement, and unity. Conveying the velvety depths of the subject could not have been achieved without the textures of the rice paper. I glazed metallic watercolor and inks over the rice paper and finished with negative and positive calligraphy.





**JANET SWANSON**  
***Balancing the Planet***  
 40" x 40" (102 cm x 102 cm)  
 Arches 140 lb. rough

I was inspired to meet the challenge of reproducing the textural qualities of the objects portrayed in *Balancing the Planet*. The multi-layered depth reflected in the marbles and the acrylic block was intriguing, as was the process and revelations of seeing through things. By manipulating scale and context, I sought to direct the viewer's attention to what otherwise might be overlooked. String was added as a complementary contrast in texture and direction. I worked wet-in-wet loosely in the larger spaces, then wet on dry to paint the more detailed areas.



KWAN Y. JUNG

*Zen Light*

38" x 27" (97 cm x 69 cm)

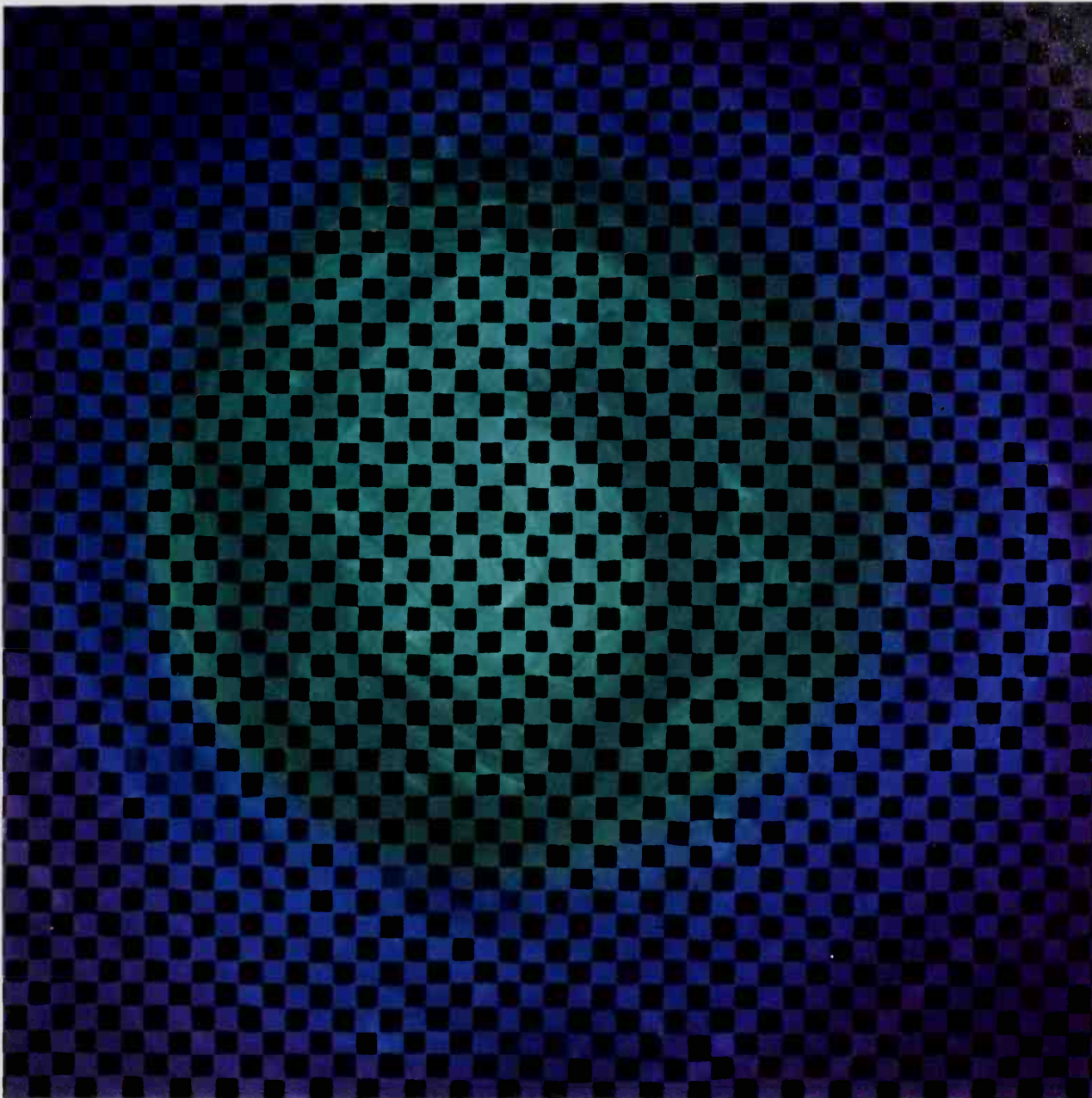
Chinese rice paper

Watercolor with acrylic

With the endless variety of forms and colors provided by nature, I use landscapes as my primary subject matter. As for the medium, watercolor demands the forms, colors, textures, and brushwork that oil painting requires, but also retains its own characteristics—luminosity, fluidity, accidental passages, washes, and running stains. Chinese rice paper shows the viewer all that has been done in a finished painting because the paper registers every move of the brush. Textures come from washes and brushwork, and in my experience, acrylic is the best transparent color for the rice paper.



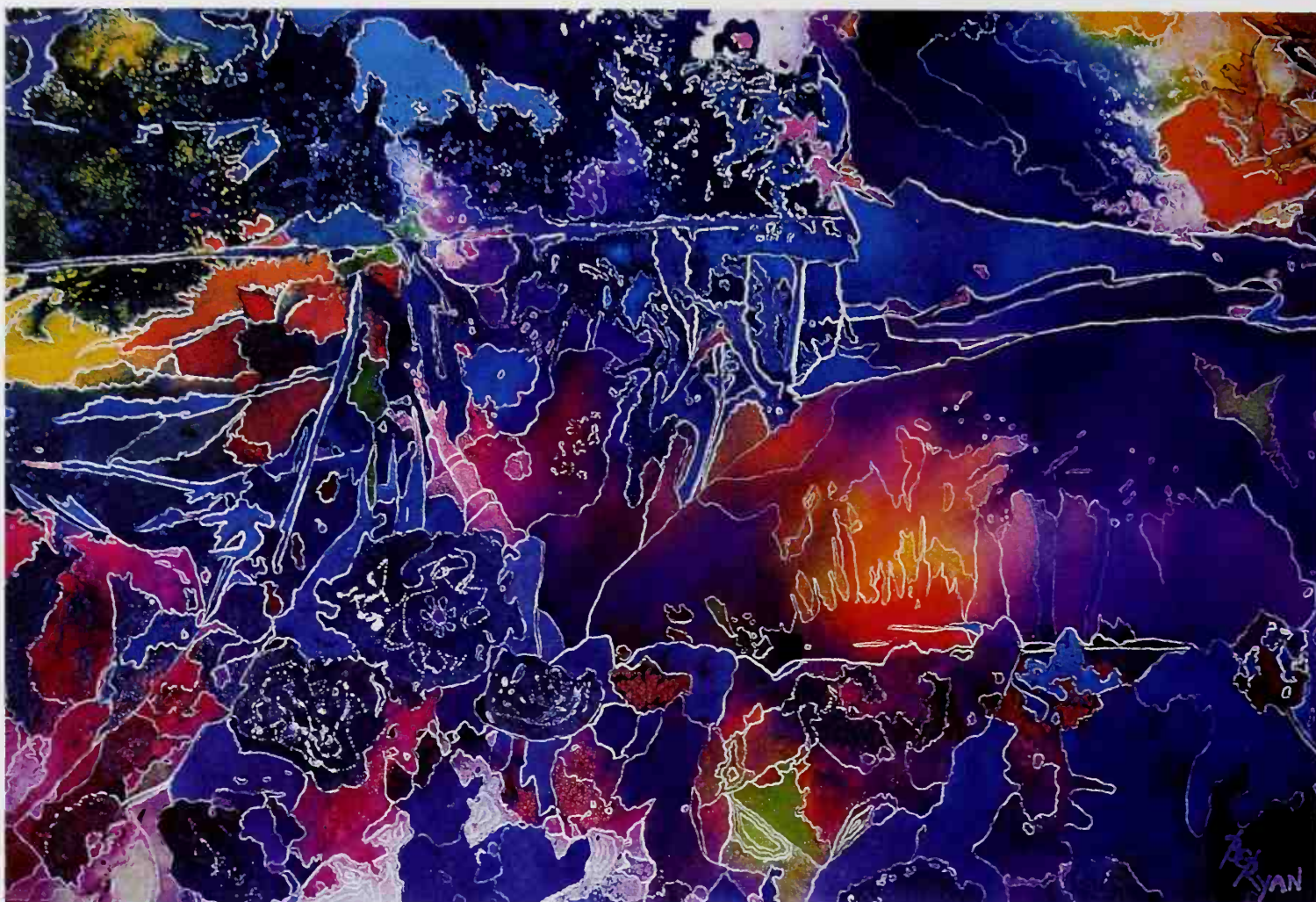




**ANNELL LIVINGSTON**  
***Urban Intersections—Night***  
48" x 48" (122 cm x 122 cm)  
Arches 140 lb. hot press  
Watercolor with gouache

The texture in *Urban Intersection—Night* is visual and smooth. The overarching woven pattern and texture is created by repetition, alternation, and variations of color. I sponged the paper on both sides, then applied a gradation of gouache. Next, the deeper color was applied while the paper was still wet. Like a performance, the process must be done gracefully because everything shows in the completed work. The color in the finished work is dark and rich, evoking the feeling of night.





**BEATRICE C. RYAN**

***Fire and Ice***

20" x 24" (51 cm x 61 cm)

Fabiano Artistico 140 lb. hot press

Watercolor with ink

I let the brilliant watercolor ink slide across the hot-press paper, creating shapes and leaving white negative spaces at the start of *Fire and Ice*. After the ink dried, I began to draw on top of the painting with white ink and filled in other areas with a mixture of white ink and watercolor. Combining design and technique, the visual texture in the painting took on a life of its own. This work can be viewed vertically or horizontally, providing the viewer with a new perspective on either plane.





**CHARMAINE T. KAPTUR**

***Three Rivers Petroglyph***

20.5" x 29" (52 cm x 74 cm)

handmade paper

Watercolor with gouache and collage

An ancient rock painting as subject matter naturally lent itself to texture. I hand-molded the paper, and while it was still wet, imprinted the surface with shells and drew the fish image with wet jute, pressing it into the pulp to make it adhere. Orange twine was used to create the graffiti drawing and was later removed, leaving the color impression. Dyed papers were collaged and dark color applied to bring out the jute drawing. I completed the work by painting with gouache for its brilliance and opacity and added more collage. My intent was not to copy the petroglyph, but to interpret the hot sun weathering the landscape.





**GRACE HOOPER**

***Snow in the Valley***

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

Watercolor with acrylic and gesso

With textures being totally responsible for the creation of the subject matter, *Snow in the Valley* is a combination of an acrylic pour and gesso that was diluted and toned with acrylic. It was draped loosely with plastic wrap and compressed to create a variety of textures. When the gesso was nearly dry, the plastic was carefully removed and the image was revealed suggesting snow on trees and little cabins.





**RUDOLPH OHRNING**

***Pumpkin Face***

20" x 13.5" (51 cm x 34 cm)

Arches 300 lb. cold press

I never choose a subject in terms of texture alone, but am concerned with what texture does for the painting as a whole. The many textures of the subject matter offered a challenge, but the combination of texture, composition, and color made the painting what it is. I began with wet passages, and I continued to paint with a drier brush, ending with drybrush entirely.



**STEPHANIE J. BRICHETTO**

***Tennessee Orchid***

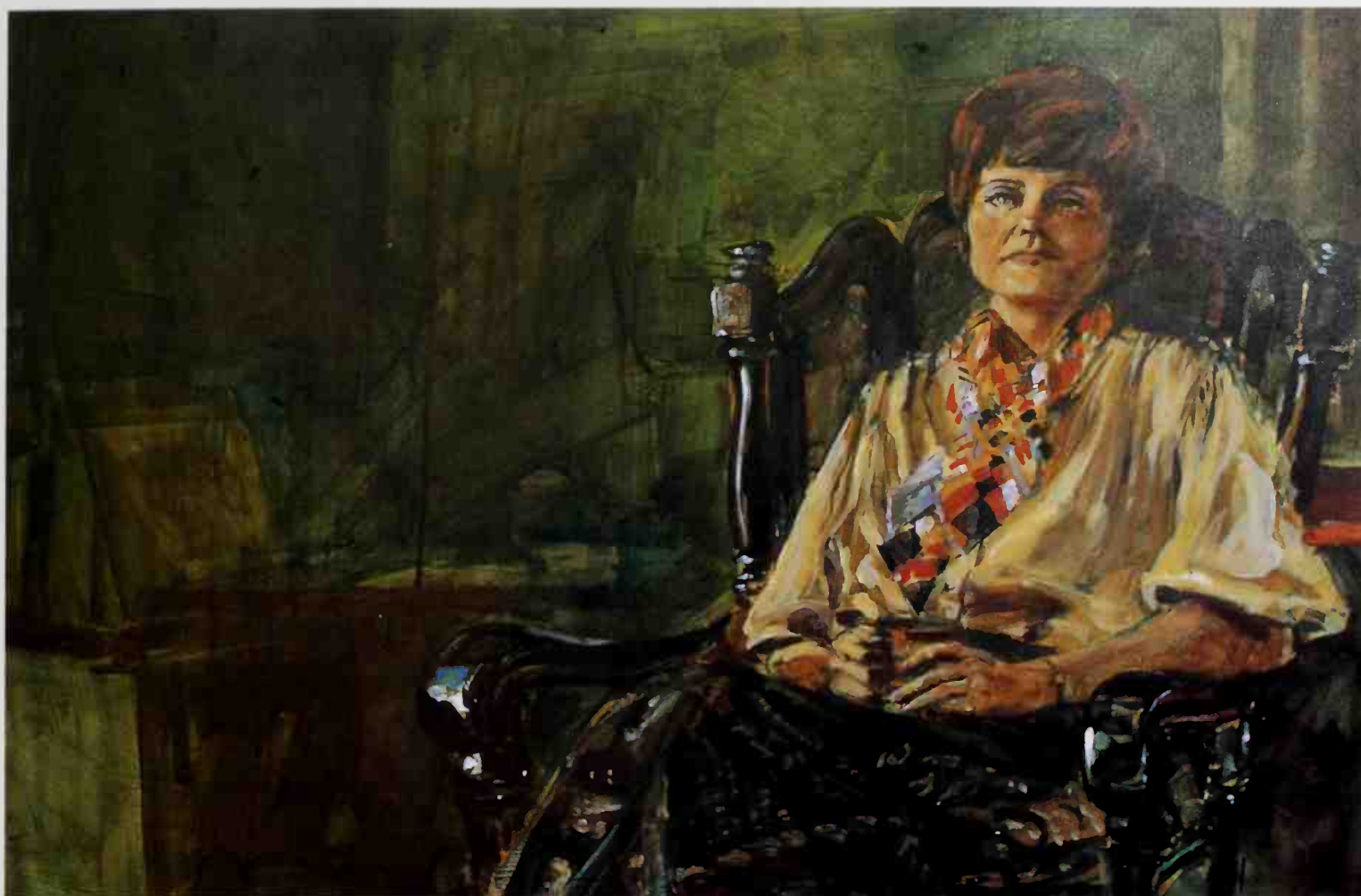
23" x 20" (58 cm x 51 cm)

Arches 140 lb.

I wanted the iris to be recognizable as an iris, but also to provide a feeling of fantasy. To get the intensity of the colors while allowing some colors to blend, water was mixed with Arabic gum. After allowing initial intense washes to dry, I came back with more color to bring out the details and veins of the petals. I added the background, using mostly hard edges. Finally, the very darkest colors of the iris were painted to make the flower pop out and give more form to the petals. A flower depicted in full sun will have intense colors, with some petals appearing translucent.







**NORMAN HINES**

***Portrait***

15" x 20" (38 cm x 51 cm)

Crescent cold press board

Watercolor with acrylic

Texture is inherent to the cold-press watercolor paper used in *Portrait*. The appearance of surface texture was achieved by various techniques, including drybrush, layering of paint, scratching, scraping, and sanding.



LIZ DONOVAN

*Yellow Daylily*

24" x 17.75" (61 cm x 45 cm)

Arches 300 lb. cold press

A variety of surfaces holds the viewer's interest and is one of the elements of a successful painting. Capturing the textures of objects that I arrange for my sunlit still lifes is a challenge I enjoy. I often use silver and lace because of the sharp contrast in their textures. The repetitive, intricate nature of lace is an excellent foil for the shiny, hard silver that reflects the things around it as interesting, abstract shapes. I painted the lace patterns with frisket and washed the dark background shadow over it. When the frisket was removed, parts of the pattern were wiped out and others were enhanced for variety.





**ANNE SCHLEE**

***Schist***

14" x 20" (36 cm x 51 cm)

Bockingford 200 lb. cold press

*Schist* is about space, form, and texture. The work's impact was achieved by varying soft and hard edges, soft and heavy textures, and high key and dark colors. Most of the edges are straight, with the exception of the rounded rock-like forms in the foreground, whose heavy texture adds weight to balance the hard lines. Crumpled wax paper was pressed into very wet sedimentary-colored rock shapes. Rock salt was sprinkled over wet paint in the center of the work, and other areas were softened by dripping water onto dry paint and blotting with a tissue.





DIANE E. HALLEY

*Man and Mountain Ash*

15" x 18" (38 cm x 46 cm)

Arches 300 lb. cold press cotton rag

People make statements about themselves with the decisions they make about their clothing, posture, and facial expressions, and I try to capture those details in my portraits. The texture of a person's skin, hair, and clothing are part of their statement, and I paint the details of those surfaces as a way of drawing the observer closer to the person being portrayed. Adding plants behind the subject helps me celebrate the beauty in all of God's creations.







**JOE MANNING**

*Old Nell*

18" x 15.5" (46 cm x 39 cm)

Arches 300 lb.

Watercolor with gouache

The surface of the paper and the size and type of the brush play important roles in the creation of texture. By using gouache with watercolor, I am able to add textures and obtain an overall solidity. In order to capture the three-dimensional look and feel of flesh, wood, glass, water, and other subjects, acute attention must be paid to the values, tones, and textures. Only then can we come close to conveying nature. In choosing my subjects, I prefer the light and shadow of early morning or late afternoon.



**GERRIE L. BROWN**

***Pot of Iris***

29" x 22" (74 cm x 56 cm)

Morilla No. 1059

Watercolor and crayon

A triad of colors, poured on the paper one at a time, were used to create the underpainting. The paint ran and mixed together, and the sediment in the paint rose to the surface and created passages of rich texture. This was most evident in the pot, providing needed contrast to the velvety iris blossoms, which were painted later. The rough surface of the paper brought the paint into the crevices and created interesting, different textures that would be hard to accomplish using a brush. I used Caran D'ache crayons on the daisy's center to give an accent of color and texture.







**LORNA BERLIN**

***Construction Site #5***

22" x 30" (56 cm x 76 cm)

Fabriano 140 lb. cold press

While waiting for a carpool, I began to sketch nearby construction equipment, materials, and debris. These small literal sketches led to more intuitive interpretations. I began with a wet-in-wet wash, and boards, blocks, and netting were negatively glazed and lifted through the multiple layers. Finding the negative shapes, making many smaller involved shapes, and weaving them into overall color bands, patterns, and values expressed the texture and essence of the subject. It was almost a backwards process, since I started with specific shapes and built into overall areas.





**CARRIE BURNS BROWN**

***Patterns***

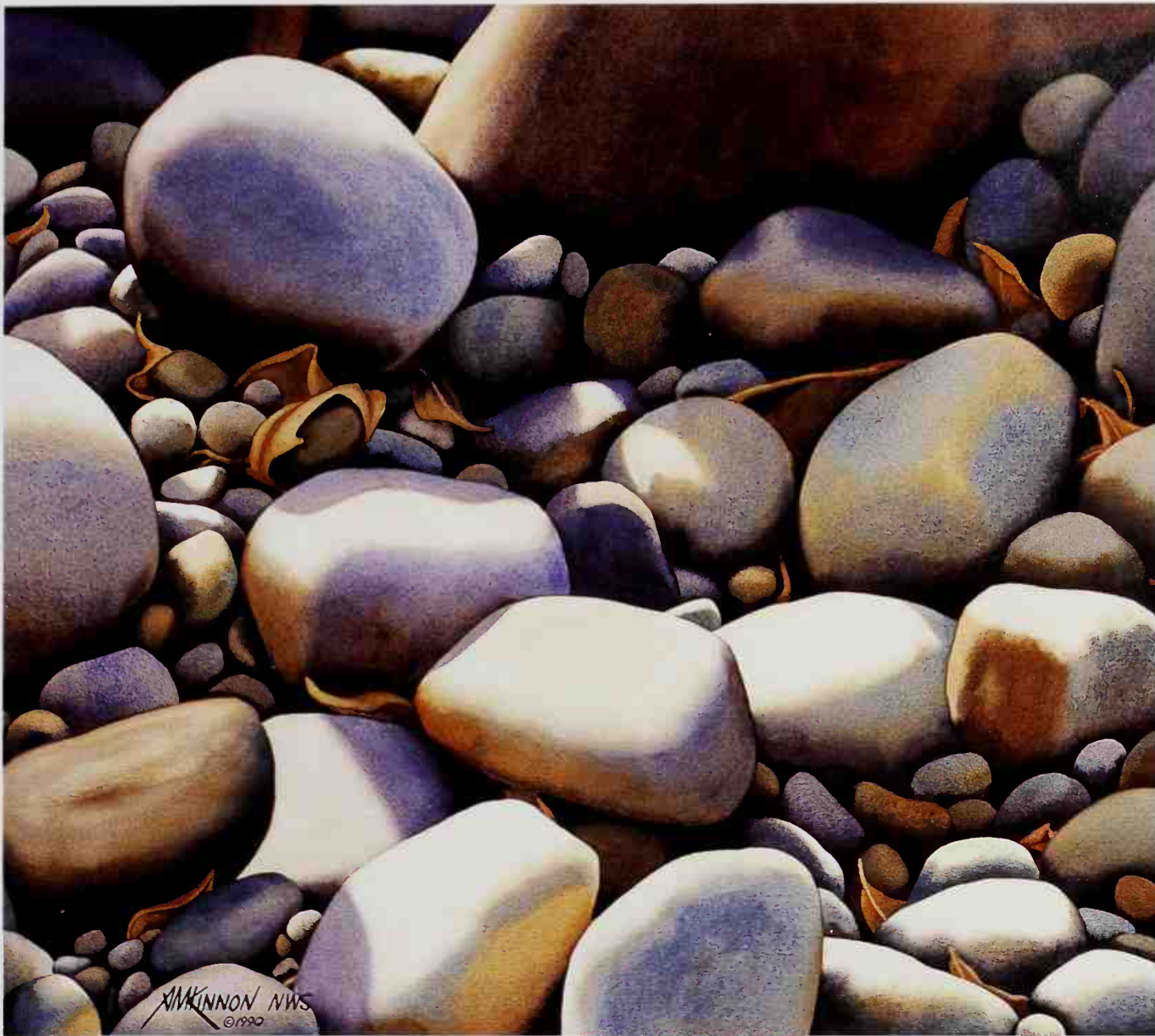
14" x 24" (36 cm x 61 cm)

illustration board

Watercolor with gesso

*Patterns* is the result of designing with collected paper collage materials—recycled watercolor paintings torn and cut into varying shapes, scraps of rag matboard separated and scored, and corrugated paper for added texture and dimension. After the construction of my composition, I affixed the papers to illustration board with white glue. When it was dry, I coated the whole surface with gesso, stamping objects into the wet gesso for symbols and scraping for more textural variation and to unify the surface. Finally, I brushed, glazed, and wiped a variety of grays on the collage, accenting certain areas.





**SUSAN McKINNON**

***Sun Steppin'***

21" x 25" (53 cm x 64 cm)

Arches 300 lb. cold press

I have always been attracted to rocks and collected them as a young girl. In portraying rocks, texture plays a major role. *Sun Steppin'* was painted with a limited palette, using only cerulean blue, French ultramarine, and burnt sienna. Since the cerulean and ultramarine are sedimentary pigments, they naturally separate when they are dry. This separation creates a textural effect with little effort. The opaque quality of the cerulean also gives weight and substance to the rocks.





**JANE BREGOLI**  
***Noelie in the Hay Barn***  
24" x 30" (61 cm x 76 cm)  
Arches rough

The selection of rough Arches watercolor paper had much to do with the subject matter and the handling of the paint. I wanted to achieve a feeling of a farm and give an earthy look to the work since the subject is an old farm woman, roughened with age and hard work. The rough paper allowed me to apply many layers of paint and scratch out sections to attain a well-worked feeling.





**JOHN DOYLE**

***The Thames at Wapping***

20" x 40" (51 cm x 102 cm)

Whatman hot press

Texture is a quality that should be treated with great caution for it can easily lead to a fascination with the process and the surface at the expense of the most important issue—truth. All I can do as an artist is make marks upon the paper that can remind viewers of the truth about nature. In painting this picture, I attempted to recapture the mood, atmosphere, and spirit of the setting.



**CAROLYN BEARCE**

***Mr. Rooster***

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

In attempting to express a sense of spontaneous drama, I worked wet-in-wet to produce a soft-edged underpainting to which more defined forms were added when the paper dried. I applied masking fluid to the feathers, and then held the paper under the shower for a few minutes and let it set before resuming. The background was spattered, sprinkled with salt, and left to dry. To create high intensity and unity, I glazed the background and dark feathers with staining pigments.






**BETTY LOU SCHLEMM, JUDGE**

Betty Lou Schlemm, A.W.S., D.F., has been painting for more than thirty years. Elected to the American Watercolor Society in 1964, and later elected to the Dolphin Fellowship, she has served as both regional vice president and director of the American Watercolor Society. Schlemm is also a teacher and an author. She has been conducting painting workshops in Rockport, Massachusetts for twenty-nine years. Her book, *Painting with Light*, published by Watson-Guptill in 1978, has remained a classic. She also has recently published *Watercolor Secrets for Painting Light*, distributed by North Light Books, Cincinnati.

**SARA M. DOHERTY, EDITOR**

Sara M. Doherty graduated from Knox College in Galesburg, Illinois and took graduate-level courses in education at Loyola University in Chicago. She has been a teacher and a learning center director, and she has helped organize a number of national art competitions, juried exhibitions, and painting workshops. She also worked on the production and sale of an art instruction video with the noted watercolorist, Sondra Freckelton. In 1994, Doherty accompanied a group of artists and art lovers to Italy and reported on the workshop in an article published in *American Artists* magazine.

**about the authors**
**BETTY LOU SCHLEMM**
***Watering Hole***

11" x 15" (28 cm x 38 cm)

Arches 140 lb. cold press

Watercolor with Chinese white and ink



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## glossary

**analogous colors:** the shades, tints, or tones of any three colors that are next to each other on the color wheel

**background:** the part of the painting that appears to be farthest from the viewer

**balance:** the even distribution of shapes and colors in a painting

**bristol board:** a stiff, durable cardboard made in plate and vellum finishes with thicknesses of one- to four-ply

**cold press paper:** paper with a medium-rough texture as a result of being pressed with cold weights during processing

**collage:** process of constructing flat (or low relief) two-dimensional art by gluing various materials (i.e. newspaper, photographs, etc.) onto the painting surface

**complementary colors:** any two colors that are opposite each other on the color wheel (i.e., red and green) which create a high contrast when placed side by side

**contrast:** the juxtaposition of extremes within the composition—in colors (purple with orange), values (white with black), textures (coarse with smooth), etc.

**crayon resist:** a technique in which crayon is applied to the surface and repels the paint that is applied afterward

**crosshatching:** brushstrokes applied at right angles to each other to create contrasting tone and density

**dapple:** to mark or patch with different shades of color

**drybrush:** a method of ink or watercolor painting in which most of the pigment has been removed from the brush before application

**foreground:** the part of the painting that appears to be closest to the viewer

**gesso:** a paste prepared from mixing whiting with size or glue and spread upon a surface to fit it for painting or gilding

**gouache:** a method of painting with opaque colors that have been ground in water and mingled with a preparation of gum

**hot press paper:** paper with a smooth surface as a result of being pressed between calendar rollers that flatten the grain into an even finish

**hue:** the actual color of anything—also used to describe what direction a color leans toward, (i.e. bluish-green, etc.)

**illustration board:** layers of paper adhered to a cardboard backing to produce a sturdy drawing surface, made in various thicknesses and textures

**local color:** the true color of an object seen in ordinary daylight

**museum board:** available in two- and four-ply, this soft, textured surface absorbs wet or dry pigment readily; usually used in archival matting and framing of artwork.

**saturation:** the intensity or brightness of color

**shade:** the color achieved when black is added to a hue

**spatter:** to scatter color on the canvas by splashing on paint

**stipple:** to create an optical mix of colors through the use of dots or dashes

**tint:** color achieved when white or water is added to a hue

**tooth:** refers to the depth of the grain of paper

**value:** the relative lightness or darkness of a color

**vellum:** a smooth, cream-colored paper resembling calfskin

**wash:** a thin, usually transparent coat of paint loosely applied to the surface of the canvas





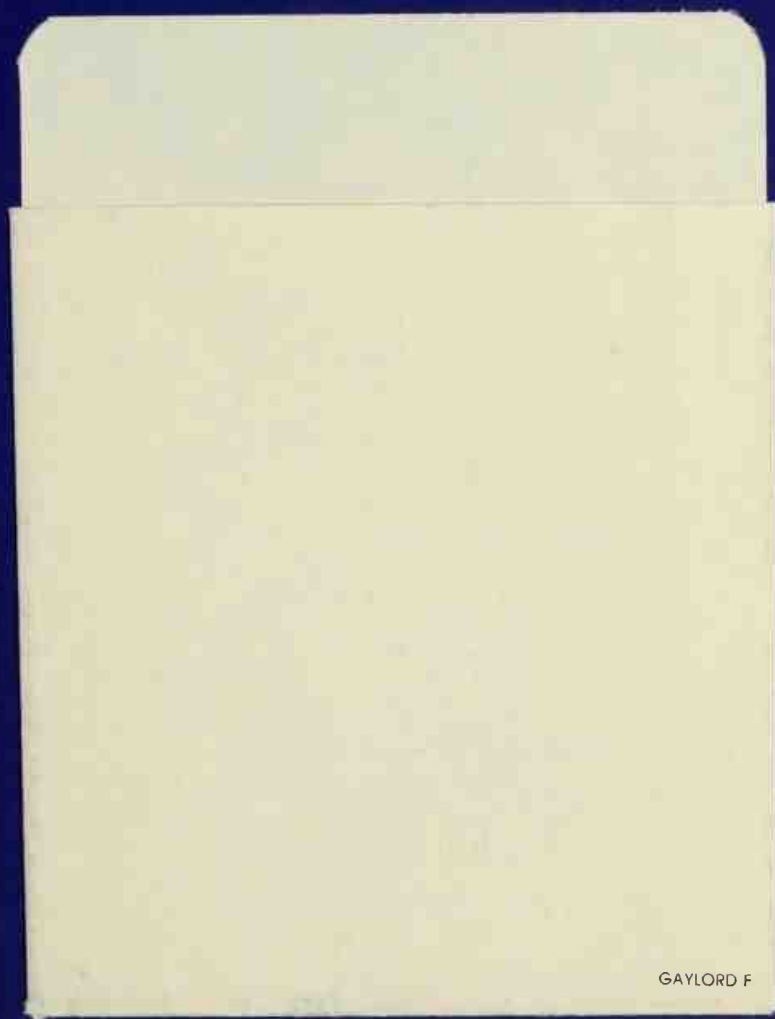




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